

K S O R

Guide

TO THE ARTS

M A Y 1985





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K S O R

Guide

T O T H E A R T S

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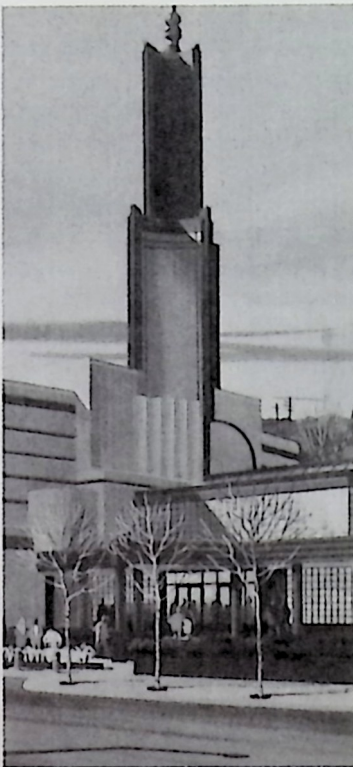
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FROM THE DIRECTOR'S DESK



“Coordination” Requires Dialogue

Last month I reported concern over actions by the state-operated television network (Oregon Public Broadcasting) that would place OPB in direct competition for critically important viewer-support dollars with Medford's independent public station, KSYS, as well as KSOR and other public radio stations. At the same time, I noted concerns expressed by various Oregon public radio stations which were to be discussed at a March 15 meeting in Eugene of members of the Consortium of Public Radio in Oregon (CPRO) and promised to report upon actions taken.

Most representatives of the other public radio stations who attended the meeting were gravely concerned over both OPB's position and its tactics. OPB simply initiated its projects before the federal and state governments without any prior discussion with other stations which might be affected by OPB's actions. In KSOR's case when I specifically asked for an opportunity to meet with OPB representatives in advance of any such moves I was led to believe no such steps were in progress. When I asked an OPB official after these surprising moves why no such discussion was held, I was told "Because you would have objected." In a military setting this approach might be labelled a surprise attack; in public broadcasting, committed to serving the public in the best fashion at minimal expense, such an approach would at best have to be labelled unfortunate. It's all the more so when OPB's parent organization, the Oregon Public Broadcasting Commission, is charged by statute with responsibility for "coordinating public radio in Oregon" and these steps were taken in the name of the Commission.

In April, 1980, I devoted this column to some observations regarding the need for coordination of Oregon's public broadcasting activities in light of the then-recent creation of the Oregon Public Broadcasting Commission (licensee of the Oregon Public Broadcasting service's radio and television stations). At that time I wrote:

In the legislature's view, the leadership to resolve these potentially conflicting currents in the state's public broadcasting services should come from the Oregon

Public Broadcasting Commission. But the charge to the Commission may have been too imprecisely phrased. It would appear that everyone recognizes a need for improved coordination. And perhaps many hoped a Commission would provide it. But neither the Legislature nor the Commission has confronted one crucial factor. Many of the state's principal public broadcasting stations are licensed to non-state organizations. Medford's KSYS-TV is an example of a privately-owned public television station. The legislature cannot enforce any supervisory role for the Commission over a station like KSYS. Nor for radio stations like KBOO in Portland, also owned by a private non-profit corporation, nor for radio stations like KLCC, KBPS, KRVM, KEPO, KSLC, KRBM and KRRC, all of whom are owned either by private colleges, community colleges or school districts. In fact, under FCC rules, which make it illegal for the licensee of a station to be subordinated to any other organization, the state is the licensee of only 7 of Oregon's 16 licensed public radio stations. Therefore, for the Commission to effectively coordinate public telecommunications in Oregon, as intended by the Legislature, it will require the Commission to exercise considerable moral authority to secure voluntary participation in the Commission's work by the majority of the state's public broadcasting entities. And it is only with that approach that the much-needed coordination of public broadcasting in Oregon can go forward.

Coordination is now needed more than ever to assure that all parties achieve the most effective individual, and collective, result. And where the organizations are public, utilizing public funds for construction and operating purposes, coordination is important in assuring that funds are not unnecessarily spent.

Those, and other, issues were discussed in a lengthy, at times heated, meeting on March 15. One observer described the CPRO members as advocating a "cooperative" model for public radio in Oregon and Oregon Public Broadcasting as envisioning a "competitive" model.

The issue was significant because OPB appeared to be asserting an *obligation* to install transmitters in areas whenever OPB felt such a step was necessary because OPB's services were (in OPB's view) unique. No one was arguing with the desirability of program diversity, although it would seem that the choice might more often consist of a decision as to whether to listen to Schubert on one station or Mozart on another. But the *costs* of diversification were NOT being analyzed. And there *are* costs, of course, both from the standpoint of construction of new OPB facilities (including a \$215,000 request before the state legislature for funds), the costs of subsequently operating those facilities, and the economic impact upon existing stations of such "competition."

Other issues which the radio stations raised included duplication of service, especially in the southern Oregon and the Astoria

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KSOR is located at Southern Oregon State College, Ashland and broadcasts in Dolby-encoded stereo at 90.1 with translators in service at:

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88.5	D. Indian-Emigrant Lk
88.7	Camas Valley
88.7	Merrill, Malin, Tulelake
89.1	Gasquet
89.1	La Pine, Beaver Marsh
89.3	Sutherlin, Glide
89.5	Weed/Mt. Shasta
90.1	Coos Bay-North Bend
90.1	Lakeview
90.5	Dunsuir, McCloud
90.5	Klamath Falls
90.5	Port Orford
90.5	Roseburg
90.9	Illinois Valley
91.3	Grants Pass
91.3	Langlois & Sixes
91.5	Gold Beach
91.5	Yreka, Montague
91.7	Bandon
91.7	Crescent City-Brookings
91.9	Canyonville Area
91.9	Lincoln, Pineburst
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areas; the process by which OPB determined in which areas of the state OPB believed it should install transmitters; queries over whether the Oregon Public Broadcasting Commission has provided effective channels through which other public broadcasters can communicate with them; and the most effective coordinated use of public monies that support public broadcasting.

These items were hotly debated. Matters weren't helped when OPB's Executive Director, in private conversation, stated that "down the road we haven't closed the door on building stations in Eugene and Ashland." Dealing only with the economics of KSOR's own situation, the station depends upon listeners for 60 percent of its operating funds. And KSOR has by far the smallest potential audience of any full-service public radio station in the state. Where OPB reaches over 71 percent of the state's population, the other Portland-based stations reach 58 percent, and the two Eugene stations penetrate 38 percent of the state's population, KSOR (which must balance its budget with that 60 percent reliance upon members of the KSOR Listeners Guild) is available to only 13 percent of the state's residents. In the face of numbers of that order, survival itself is quite an achievement.

CPRO's Board took two steps on March 15. In an unanimously supported resolution, CPRO authorized its Chairperson to request an opportunity to address the Oregon Public Broadcasting Commission at its April 4 meeting to articulate for the Commission CPRO's concerns over these actions. CPRO will also request the creation of a regular channel for communication with the Commission, although given the Commission's statutory obligation to coordinate public radio, it seems odd that such a request would originate with CPRO rather than the Commission itself.

Second, CPRO directed that its Chairperson request the opportunity to present testimony before the state legislature to better describe for legislators the existing nature of public radio services in Oregon as the legislature debates the appropriation of the \$215,000 which OPB requested, as well as the authorization to spend another \$640,000 for these radio and television extension projects. The OPB representative to CPRO cast the only vote in objection.

Since the March 15 radio meeting the chairman of the Oregon Public Broadcasting Commission has provided a draft policy statement to KSYS in response to that station's concerns over the OPB competitive television foray into Klamath Falls. This statement, which is proposed for adoption at the Commission's April 4 meeting, is designed to deal with the ambiguity of the OPB efforts to extend its television and radio services. The statement opens as follows:

The Commission's position on expansion of its service has not been questioned until this past year. It now seems desirable that there be a formalization of the policy which has been in practice or that the present practice be changed. To that end the Commission's staff will propose to the Commission adoption of a policy at its April 4 meeting. The staff recommendation to the Commission will be:

Announce that it is the Commission policy to expand the television and radio services the Commission administers and operates when it determines that the people of Oregon will be better served and that the expansion is consonant with the language and goals of ORS 354.105 through 354.213 (the statutes which created the Commission).

The policy says nothing more than that the present confused situation will continue.

A persistent question at the March 15 CPRO meeting was a request that OPB explain how it determined that the addition of the OPB radio service to Roseburg, as Roseburg's fourth public radio signal, was necessary in light of the Commission's announced objectives. No answer was ever provided. The proposed new policy offers little on which to concretely base such future decisions and it is unlikely, therefore, that it will help quell the "questioning" to which OPB alludes.

The result of haphazard growth can be costly as well as destructive to existing local services. Honest, probing and important questions are being asked. So far there are painfully few answers coming from OPB.

Ronald Kramer
Director of Broadcast Activities

A Poet Is...

by Andree Flageolle



Looking more like a timber-faller than a word-weaver, John Daniel is a tall, muscular man with blue eyes often crinkled by laughter and a resonant voice that warms his audience. In fact, Daniel worked as a logger when he first moved to the Northwest, but he is now engaged in what he calls "easier work"...writing and teaching poetry.

In January he shared the results of this "easier work" with an audience of about sixty friends and fans who gathered in the Mount Shasta Room at Oregon Institute of Technology to hear him read selections from his poetry. His Klamath Falls audience has appointed Daniels the poet laureate of Klamath County—an unofficial title that seems appropriate, since many of John Daniel's poems celebrate the beauty of Klamath County. Interested in "the natural world and man's place in it," Daniel formed strong bonds with the land and people of Klamath County during the nine years he lived here.

"I started writing in Klamath Falls in 1973 and this is the place that feels like home," he said.

John left Klamath, though, in 1982 to teach and study at Stanford, but he and his wife, Marilyn, still visit Klamath several times a year. He was lured to the San Francisco Peninsula by a Wallace Stegner Fellowship in Poetry at Stanford where, today, he teaches undergraduate courses in poetry writing while pursuing a Master's Degree in English.

"I guess I came in the back door (to the Master's Program). I never did get my Bachelor's Degree."

He studied anthropology and philosophy as an undergraduate student at Reed College; however, he has always been interested in writing. Daniel's mother writes poetry; his father read Shakespeare aloud to him when he was a child, and, "My teachers always encouraged my writing." Influenced by Oregon's Poet Laureate, William Stafford, by Gary Snyder and Wendell Berry, Daniel turned to poetry in 1978. His first poem "Report to the Snail-Darter" appeared in *Not Man Apart*, a

Friends of the Earth publication, in September of 1979.

Three of his poems appeared in the December, 1983 issue of the *KSOR Guide to the Arts*. One, "The Elm in November," ends with the line, "the spare shape of enough." His theme, that we need to learn from nature to value what we have instead of perpetually acquiring more, more, more, is "...something that has been occurring in my poetry more than 'enough,' " Daniels says with a laugh.

Like most people, John Daniel is full of contradictions and paradoxes: he's a pacifist, vocal against Nuclear War, yet, he enjoys watching the Forty-Niners and the Dolphins "kill" each other. Unlike many, Daniel examines these inner paradoxes closely: he takes apart these human puzzles, fits the pieces together in new ways, even adds a hand-crafted piece or two, then shares the result with the rest of us.

"The world is an interesting place. It attracts my attention and jabs me in the ribs all the time, prodding me to render it. A

poet is engaged with language, committed to discovery," he says, explaining the process. "When I write a poem I am addressing myself. The tension of this inner dialogue is to question, to clarify. Poems I like have an urgency: a feeling that they need to be expressed—something that itches at the mind. I am attempting to clarify something I don't understand and in the process a self-revelation occurs."

He continues, "Although a poem starts on a personal level, a good poem must also be accessible. To address the inner self and to invite listeners—these are the responsibilities of the poet."

This January, Daniel addressed his inner self and invited us to listen. It was like exhaling a long-held breath...punctuated only by sharp intakes of a deeper breath that repeated, "Aha! Aha! Yes...that's it!"

Andree Flageolle of Klamath Falls commutes to Southern Oregon State College where she is a senior.

The Great Horned Owl

He holds his hurt like a fresh kill,
dares me to take it. With a child's triumph
I grip the talons that know only gripping,
his hooked beak slashing at my leather gloves,
ragged bone jutting from the limp left wing.

In his shed he listen to the barnyard hens
he used to terrify. When I open the door
he blinks in the flashlight glare and seizes me
in his great yellow eyes. Alone with the dark
he stirs my gift of cold mice. He does not eat.

He was the shadow against the stars,
the blur at the edge of my headlights,
the ghost who discarded headless sparrows
in the dust outside my gate, the voice
that called in the pines when nothing else spoke.

Four days of death are all he can bear.
I find him ranking his claws in the heavy dirt
that will not let him go. In the morning
specks of straw are stuck to his eyes.
He hangs in my hand like nothing, a husk,

as if all he was had been life itself.
Long after dark, with only coyotes awake,
I hear his voice. Beneath Orion, barefoot
in the dry grass, I raise my arms in the cold
south wind, close my eyes and almost fly.

Ourselves

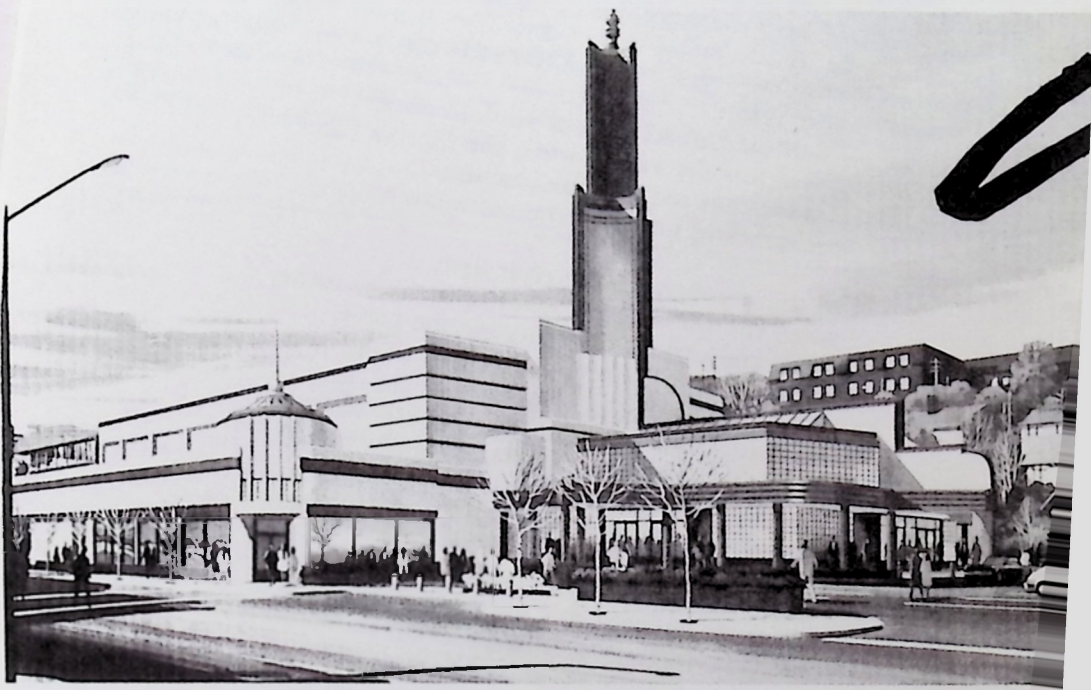
When the throaty calls of sandhill cranes
echo across the valley, when the rimrock flares
incandescent red and the junipers
are flames of green on the shortgrass hills,

in that moment of last clear light
when the world seems ready to speak its name,
meet me in the field alongside the pond.
Without careers for once, without things to do,

without dreams or anger or the rattle of fears,
we'll ask how it can be that we walk this ground
and know that we walk, alive in a world
that didn't have to be beautiful, alive

in a world that doesn't have to be.
With no answers, just ourselves and silence,
we'll listen for the song that waits to be learned,
the song that moves through the passing light—

the sure cries of the cranes flying home,
the crack of a twig, the cool flooding air,
the sharp silhouettes of junipers
and the first pale stars in the west.



KLAMATH

Spirit

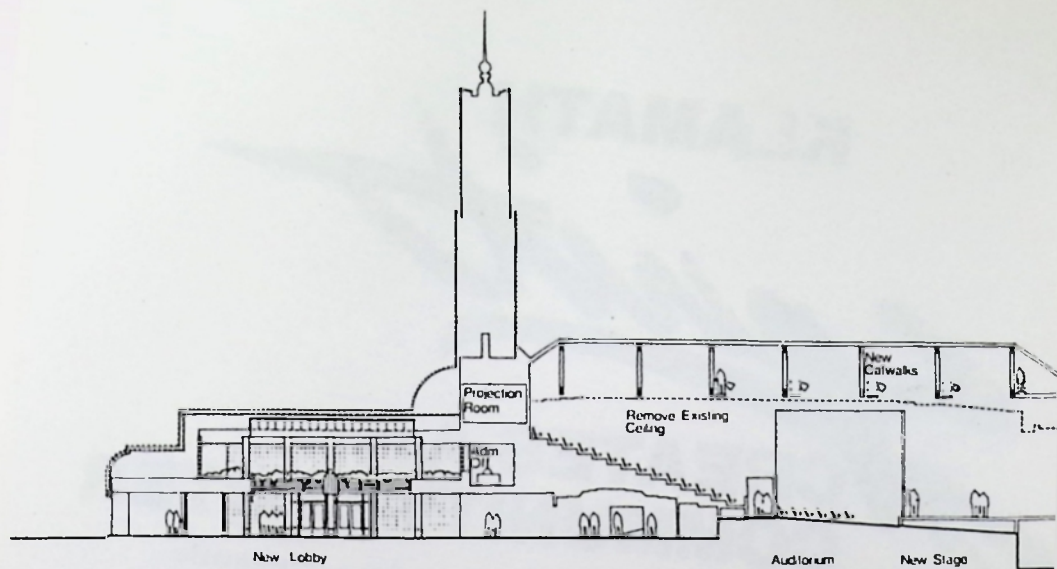
CREATES A COMMUNITY CENTER

by Andree Flageolle

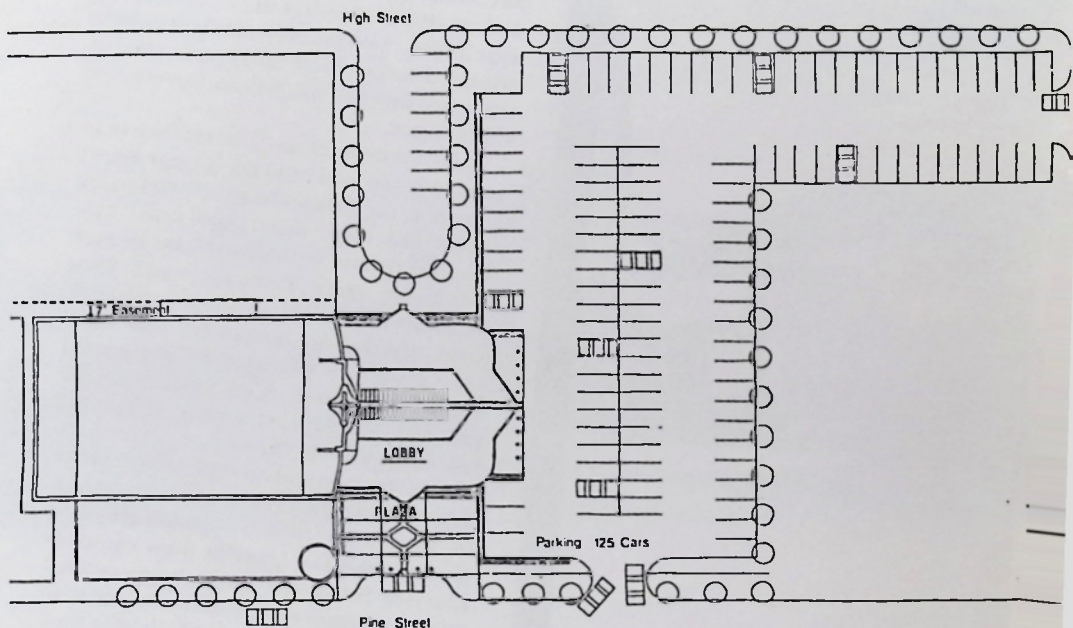
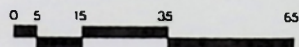
"There's nothing to do," is a common lament in Klamath Falls. This hasn't always been the case. Residents of Klamath Falls have long appreciated the performing arts; and, in this town's less than one hundred year history, two professional theatres have attracted large, local audiences. One of these two theatres, the Pelican, survived for thirty years.

Harry Poole built the Pelican Theatre in 1929 at a cost of \$250,000. A magnificent structure, the Pelican boasted 13 dressing rooms and more than 1400 seats. This splendid theatre enticed performers such as Caruso, Jack Dempsey, and John McCormich to appear in the Klamath Basin. The Pelican housed the road company (complete with camels) of Sigmund Romberg's "Desert Song." Although the grandest, the Pelican Theatre wasn't the first of its kind in the area.

John Houston and his wife promoted the first professional theatre in Klamath Falls. In 1897, only thirty years after George Nurse established Linkville (now known as Klamath Falls), the Houstons recognized the appeal stage entertainment would have in a town where most social activities took place in homes, churches, and hotels. Soon after they built the Houston Opera House it was bursting with patrons. The Houstons Opera House seemed to offer everything: amateur theatricals, musicals, magic lantern



SECTION LOOKING SOUTHEAST



PARKING- There are 800 parking spaces within a 2 blocks of the theater.

SITE PLAN

shows (forerunners of moving pictures), boxing matches, and basketball games. In fact, the only thing missing from the Houston Opera's stage was opera.

In view of Klamath Fall's traditional enjoyment of the lively arts, it's no surprise to find large audiences attending the few concerts, symphonies, and ballets available in the Basin today. It is ironic, however, to find a town that once offered basketball games on its theatre stage presenting the Oregon Symphony on the basketball court of Oregon Institute of Technology. Since the demolition of the Pelican Theatre in 1959, Klamath Falls has been without a civic center or professional theatre of any kind.

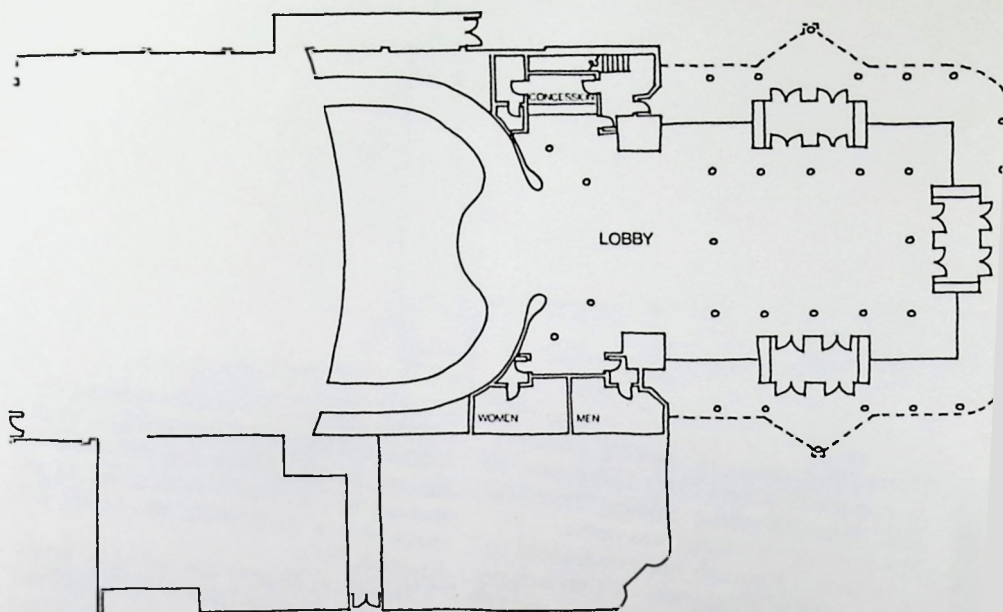
Although it was an unsafe, aging ghost of a theatre when the owners destroyed it, the loss of the Pelican Theatre was the loss of the community's cultural heart. Because, while an active audience for the performing arts still exists in Klamath Falls, few entertainers are willing to perform in school gymnasiums and auditoriums. The inconvenience of no backstage dressing rooms and the frustration of performing in surroundings that compete with the music instead of enhancing it, discourage most from appearing here. Since the demise of the Pelican Theatre, Klamath Falls has been looking for an affordable replacement.

Planners and residents have mulled over several ideas for a new community center in the past twenty-five years. The first proposal—to build a combination convention center/auditorium—failed to pass at the polls. The next proposal—to buy the existing Esquire Theater and remodel it

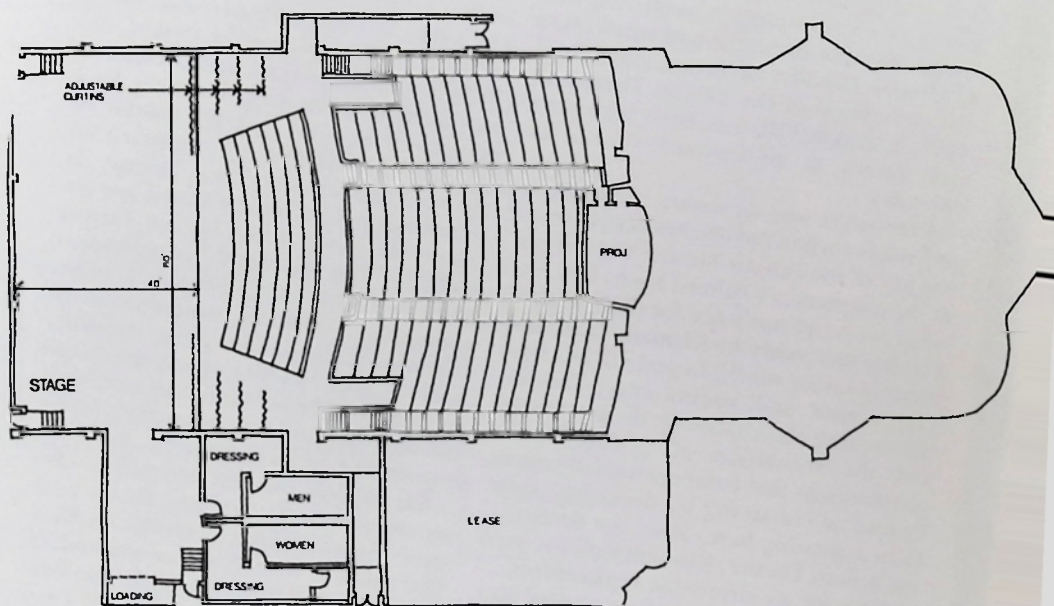
with tax dollars—never even reached the voters. Finally, a plan utilizing a small amount of tax dollars and an immense amount of community spirit promises to shape a new performing arts center for Klamath Falls.

This plan, like the one before it, pivots around the Esquire Theater. It differs from the original renovation plan in that no tax dollars will be used for the remodelling and no increase in taxes will be required for the building's purchase. The Esquire, built in the 1940s as a movie house, went out of business in 1980. When the owners, the Redwood Theater Organization of California, offered the building to the city for a fraction of its value, the \$80,000 for its purchase came from funds earmarked for the new Ladies' Community Lounge. In return, the Ladies' Lounge moved into the elbow-like corner of the Esquire Theater building. This site, now the permanent home of the Ladies' Community Lounge, appropriately marks the cornerstone of the community's future civic center. From her desk in this spacious, many-windowed Lounge, Joan Balin coordinates more than 240 volunteers in fund-raising efforts for the remodelling of the Esquire Theater.

She reports that the renovation costs are estimated at \$1.9 million, but the committee hopes to raise a total of \$2.5 million. The balance, after reconstruction, will be placed in an endowment fund. This fund will generate an estimated \$50,000 a year to cover operating and management expenses. The committee expects the center to have a yearly surplus of \$20,000 to



LOBBY PLAN



AUDITORIUM PLAN
ADJUSTABLE PROSCENIUM 40x80 STAGE

\$30,000 a year.

In order to raise this money through volunteer donations, Balin works with other members of the Klamath Community Center Committee such as (to name only a few): Bill Early, vice-president of Jeld-Wen; Jim Allen, publisher—editor of the Herald and News; and Maria Edge, head of the Media Department at O.I.T. While Joan Balin does receive a modest, part-time salary for her more than full-time participation, she holds the only paid position among the committee members. Earlier, the group considered hiring a professional fund-raising company. They quickly rejected this idea when the professionals refused to work for less than \$100,000. Until March of this year, Joan Balin's salary was only \$750 a month. Her new six-month contract raises her salary to \$1200, but she must also hire a clerical assistant out of these wages. Besides saving a considerable amount of money, keeping the fund-raising at a local level adds the flavor of a community effort to this project.

And, with all sectors of the community participating, it has become a project worthy of community pride. The fund-raising began in July of 1984 with a generous gift of \$275,000 from three local companies—Weyerhaeuser, Jeld-Wen, and Modoc Lumber—and one local resident, Laurence L. Shaw. Since then contributions ranging from the \$45 raised by Henley Elementary School's popcorn sales to the \$25,000 donated by Pacific Power and Light have swelled the fund to more than \$700,000. With such strong support, the

interim goal of \$1 million should be reached by the December 1985 target-date.

When the community reaches this \$1 million mark, the detailed architectural designs will be initiated. A local husband-and-wife team of architects, Pedersen and Pedersen, have designed the preliminary plans. These sketches include a new lobby extending into 7th Street and a 40 x 80 foot stage with adjustable proscenium. The new center will accommodate performers in spacious dressing rooms and provide seating for 800 spectators. The Pedersens are consulting with nationally recognized experts such as: Jules Fischer Associates, who will advise on design and lighting; and Jaffe Associates, who will help with acoustical matters. The architectural plans will take six months to complete; the reconstruction will require an additional twelve months.

If Klamath Falls reaches the \$1 million mark by December of this year (and it looks like we will), it won't be long before this community has a civic center capable of offering the variety the Houston Opera House provided along with the comfort the Pelican Theatre boasted. Soon residents of northern California and central Oregon will tour Klamath Falls regularly, looking for the strong vertical lines of the tower that characterizes the Esquire Theatre. Then, no longer will Klamath Falls be a community where "there's nothing to do," but the place where "everything's happening."

Andree Flageolle of Klamath Falls commutes to Southern Oregon State College where she is a senior.



Karla Bjornstad

RAKS AL-SHARKI In The Northwest



Karla Bjornslad

by Jan Stirling

Raks al-Sharki translates to oriental dance and with it, the belly dance Troupe Mandala, based in Mt. Shasta, California, transforms your American living room, or the old grange hall, into an exotic, shadowy desert tent. Even the audience loses its cultural identity. Patagonia labels peel away, permed hair styles fall, soft well-worn Levis and flannel shirts melt further into the body. Kohl dust rims the eyes, and faces become candle-lit planes and shadows, the audience a circle of cheekbones around a fire.

My one-room cabin was filled with good friends, laughing, eating. Talking politics, gossip, metaphysics, the Super Bowl. Then, through a window, a soft, bell-like "cling, cling, cling...." I doused the lights, lit

more candles. Louder and faster came the "clinging" sound, and in a swirling explosion of luminous veils, a dark, dancing woman playing finger cymbals invaded the room. We were immediately captured by the force of her presence.

When I see a dancer in motion, one who exhibits the beauty of the body married to the mind, I am pulled into the motion. I become the dancer. Or, I become a twin, dancing in the space she leaves. A ballet dancer politely invites, a flamenco dancer urges and pulls insistently. A good belly dancer sweeps and swirls me in. She is a perfumed wind.

Denise danced a constantly moving painting. Fluid line drawings of arm, hand, and torso superimposed upon the unfurling background of veils. Veil upon veil. One half-hidden by another, one revealed for an instant by a twirl or subtle movement

of hip or leg. A thin, milky veil rimmed in silver, overlaid by translucent black shot through with silver glinting stripes. And flashing out here and there, flames of violent red, magenta. A shimmering desert landscape, the costume becomes a seductive, moving stage of color and light, as well as an extension of the body, part of the dance.

The first time I saw Troupe Mandala—Denise, Zadora, Kinjer, and Ayesha—I was struck by their professionalism. I knew very little about belly dancing, but I could see and feel the seriousness, the concentration. There was no hint of the vulgarized stripper (though there are, of course, strippers who work artfully) or of the housewife out on a lark. They give a polished performance of individual and synchronized movement, exciting choreography, and costuming. They dance all over northern California and Oregon: in the private homes of Americans and visiting Arabic students, at fairs, contests (they won the 1983 Belly Dance Troupe of the year award at the national pageant in the San Francisco Bay Area), and in some of the least likely spots, such as the old hotel in Tulelake. They have been awarded arts council grants to take their art to remote rural areas. Like Lillie Langtry, they bring a taste of the exotic to the West.

The troupe formed in 1979; each woman has many years of prior dance experience in Oriental, ballet, jazz, and modern dance. In performance, their skill is immediately evident. Behind each fluid motion are hours of disciplined concentration, isolating and directing one muscle or muscle group.

In spite of such skill and art, Troupe Mandala must contend with the negative and false image belly dancers have. They hold an ambiguous position, as they do in the Islamic world. In the Moslem world, "nice girls" don't dance in public; *raks al-sharki* is done only in the women's quarters where women entertain each other. Public dancers are seen as prostitutes or, at least, as having an unfortunate background, having to exhibit their sensuality on stage. However, the belly dancer appears at traditional Moslem weddings, performing highly sexual movements as instruction for the wedding couple. Bride and groom then

place a hand on the dancer's stomach—she is Islam's accepted symbol of fertility and sensuality.

Dance is an important expression of sensuality in our culture, also. But because our culture often fails to distinguish between sensuality and voyeurism, belly dancers sometimes are targets for rude remarks. The belly dance is still often seen as an Eastern strip tease.

Because of this impression, the women in Troupe Mandala have found themselves in some uncomfortable situations; now they are always accompanied by their husbands or boyfriends. Even when they know that they have been invited to dance because of the stripper image—"I couldn't find a stripper, so I called you..."—they will accept the job. They are dedicated to an educating role, seeing themselves as part of the current movement among American belly dancers to expand the image and reveal the dance as an evolving, elegant, sensual art.

The dance originated in the Middle East, but beyond that the exact sources are unknown. Some say the dance was first done by marriageable girls to attract a husband. In an article in *Habibi* magazine, one dancer attributed the source of the 'belly roll' motion to be from the birthing methods of desert tribal woman.

Whatever the source, Troupe Mandala works to increase the appreciation for the legitimacy of this ancient art. As in any art form, there is an immense difference between its highest form and its lowest. Unfortunately, some dancers perpetuate the dancer-stripper image by tailoring their performances to a more voyeuristic aspect of sexuality, or simply by performing before they have developed skill and an understanding of the dance. Troupe Mandala's approach was summarized by Denise in *Habibi*: "Maintaining the dignity, yet keeping the spontaneity and love for the music and dance evident...."

Most belly dancers dislike the term "belly dance." It is inaccurate—the isolated movements of the stomach muscles make up only one aspect among many. The term was coined by an American for the Chicago World's Fair in 1893. It was a promotional device successfully used to attract

thousands of Victorians to view the dancing of Little Egypt (who, according to many writers, was not little, nor was she Egyptian—she was Syrian). Though most dancers would prefer another term, such as Oriental or Middle Eastern Dance, they continue to use "belly dance" because it is familiar to the public.

According to Denise, there are three main categories within Oriental Dance in America: the ethnic/folkloric; the cabaret, which came from the solo improvisational tradition; and a combination and adaptation of the two. Troupe Mandala exemplifies the third. Their performance is rich in mood and style. A fast-paced women's dance based on a play of intricate rhythm patterns with the zils (finger cymbals), a men's "dance of power" done with long spears, a series of solo dances.

I love the solo dances. The intensity is focused in the one dancer and in the music. Middle Eastern music is based upon a quarter-tone scale, with notes coming, as Denise describes, "from the cracks between the piano keys." The solo is where the dancer can play with the music, improvise, and show her own style and preferences.

Denise does an entrancing sword dance—a man's dance of power, which women dancers embellish with their own femininity. The dance is slow, somber, with the gleaming sword carried respectfully in the hands. Then, an interplay of fluid arm and hand movements with the arching back, the arch echoing the powerful static line of the huge sword balanced in a downward arc upon the jeweled feminine head.

The stock yards in a dying cattle town in northern California. Heat, dust kicked up by boots and hooves. Men talking cattle, money. A Persian rug is laid out in the arena. The "clinging" of zils, then the violin and doumbec cut into the hum of heat and conversation. Denise enters the arena and all eyes are pulled to her. In the lined faces and squinting eyes there is a mixture of admiration, shock, and skepticism. Like the female dancer in the Moslem culture, she intrudes upon the man's world. But her skill and beauty are overwhelming. The eyes relax. She dances that fine line between dignity and delight.



**Troupe or solo performances
Lectures and workshops
Demonstrations**

**Troupe Mandala
c/o Denise Mannion
P.O. Box 492
Mt. Shasta, CA 96067**

Notes for readers who want to delve further into the subject:

Buonaventura, Wendy, "The Dancer and Islam" *Arabesque* 9 (5) p. 14.

Dimicu, Carolina Varga, "Roots" *Habibi* 5 (12) p. 6

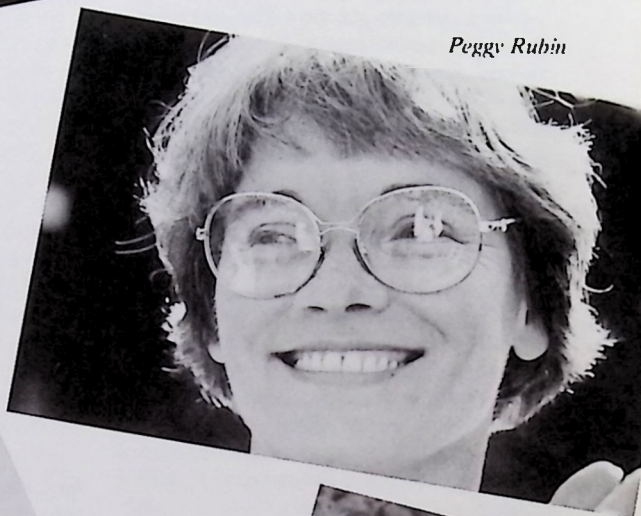
Gray, Laurel Victoria, "Music and Dance Within the Islamic Context" *Arabesque* 10 (1) p. 24.

Wilson, Serena, and Wilson, Alan, *The Serena Technique of Belly Dancing*. New York, Simon & Schuster, Inc., 1974.

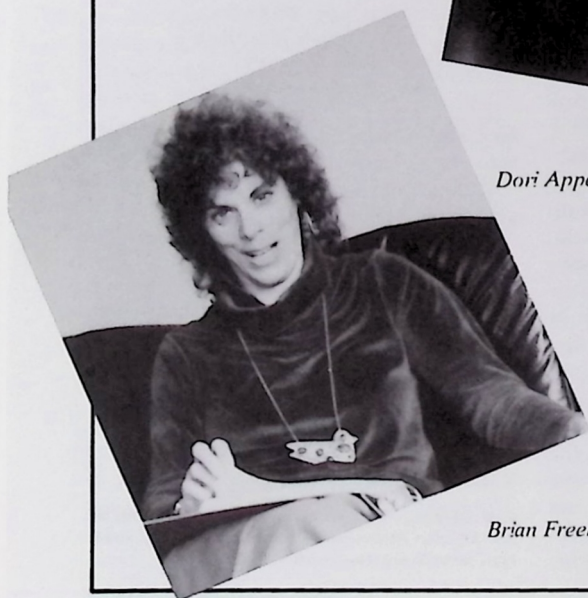
Jan Stirling is an unpublished poet living in Mt. Shasta and slowly learning to play Scottish music on the violin.



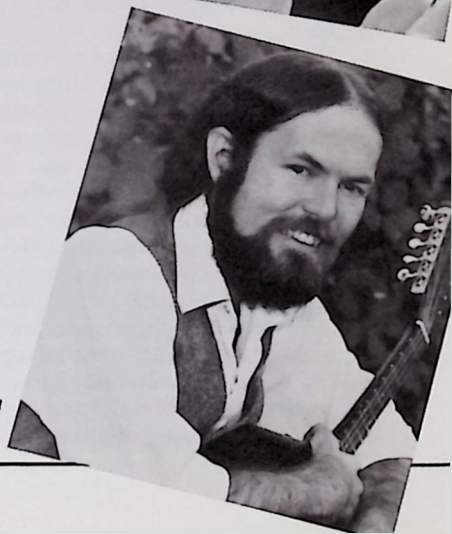
Joe Kogel



Peggy Rubin



Dori Appel



Brian Freeman

a tribute to mothers

by **Marilyn Lenihan**

Without a definitive how-to book or the benefit of instant wisdom upon becoming a mother, most women embark on this major life task with little more than their own mothers' habits to guide them. It is these habits with which they are burdened; either they struggle to live up to them or struggle to break them. There is rarely an ambivalent or indifferent attitude when it comes to reflections of our mothers' roles in our lives. Both men and women as they come of age and attempt to unravel the mystery of themselves find their history inextricably interwoven with the essence, character, hopes, disappointments, strengths, and weaknesses of their maternal parent. It is this premise upon which "A Tribute to Mothers" is based. The tribute, a benefit for the Community Health Center, will come to life on Sunday, May 12, Mother's Day.

Though nothing seems more righteous and American than motherhood and apple pie, like many good things they have become sugar-coated and trivialized. Through the combined efforts of the advertising industry and some political movements, motherhood is most frequently depicted through rose-colored glasses. Mothers are seen as paragons of virtue who sacrifice everything for their children and will go to any length to find the detergent which will render the family's wash perfectly clean.

In reality, the self-sacrifice, the faith, the love and caring by many mothers reaches depths that even the soppiest Hallmark card cannot do justice. Likewise the sarcasm, the

pushiness and the expectations of perfection by mothers has driven more than an occasional person to the analyst's couch.

The many moods of motherhood will be expressed on Mothers Day through song, story, poetry, theatrical interpretation, and the talents of singer-guitarist Brian Freeman; Shakespearean actress Peggy Rubin; poet and storyteller Joe Kogel; singer Lisa Kieley (formerly of Lisa and Lisa); and the "Mixed Company" of Dori Appel and Carolyn Meyers. They will gather in the Mountain Avenue Theater of Ashland High School for this tribute.

Whether mother was short on patience or long on humor, a full-time homemaker or an airline pilot, whether she was a social activist or a social butterfly, or if she was married five times or never at all, she's sure to show up somewhere in this program where the artists have been given free rein to explore their own personal feelings about mothers.

The program promises to extract a few tears, some laughter and a great many nods of recognition as a few of Ashland's finest performers pay tribute and praise to mothers. Bring your mother!

Mother's Day Tribute

**Sunday, May 12
2:00 pm**

**Mountain Avenue Theatre
Ashland High School**

Tickets: \$4

**Bloomsbury Books, Downtown
The Websters, 10 Guanajuato Way
Ashland**

Remaining tickets at the door

Where I'm

A Critic Examines His Craft

by Owen Cordle

I'm in a basement writing this. Sometimes I lug the typewriter up to the kitchen table. Sometimes it's 9:30 or 10 at night, when the kids have gone to bed, or later. Maybe Saturday morning. Nothing mystical about it.

I write jazz record reviews for *The News and Observer*, a newspaper in Raleigh, North Carolina, and for *Jazz Times* and *Down Beat*. The newspaper column appears every other Sunday, and I decide what records get reviewed. Sometimes the editor lets me write interview articles or review concerts and club appearances. *Jazz Times* and *Down Beat* each usually publish my reviews in nine or ten issues a year. The records there are assigned by the editor, but I can suggest things I'd like to review.

Record reviews deal with one way musicians make a living. Some people buy

records or stay away from records based on reviews; others ignore reviews altogether. Musicians like good reviews and don't like bad reviews, but some have admitted that a well-written negative response to their record can be instructive. An unfavorable review probably does less damage to an established musician than to someone making his first album. Mostly, musicians like honesty, intelligence, and understanding. They like things that dignify the art form.

I'm a musician, a saxophonist, not a very good one, but I've written a few arrangements and played a few gigs up and down the road. A reviewer doesn't necessarily have to be a musician, but it helps. One thing, it helps him spot fakery and sloppy craftsmanship. Maybe it hinders his appreciation of innovations not based on established techniques: advances (?) such as free jazz, scratch music, or electronic gadgetry. Another thing it helps him understand are the tools of music—chords, scales, rhythms, tone production, instrumental combinations and ranges.

Anybody can learn the history of jazz. But a reviewer must have some sense of how the isolated and related facts of jazz history affect his subject. Listening and reading are crucial to this. Paul Jeffrey, who used to play tenor with Thelonious Monk and who wrote arrangements for several Mingus albums, once called me and complained, "I am not a 1940s tenor player." This was in response to something about his "1940s approach to tone and line." I intended it

The spirit of the music inspires the spirit of the reviewer.

Writing From

as a compliment, but musicians don't want to be stuck in the past, no matter how much history you know.

Reviewing jazz is complicated by certain nostalgic factors. You tend to remember the period you entered jazz best. You compare things to it. But too much "good old days" will get you tagged "old" in a hurry. On the other hand, you don't want to write as if jazz began with Wynton Marsalis. I entered jazz around 1960, around the time I received my first record player, although I'd liked it all my life. My record purchases were few and far between then, so I got saturated with one record before I heard another. Some of those sounds are still ringing in my ears 25 years later. But this does not discount anything that's happened during that time, or before it, either. Good music can happen anytime.

I discovered *Down Beat* about the same time, the early '60s. I wasn't writing then, but I was by osmosis lining up things I could use later. Mike Zwerin showed up in *Down Beat* in the mid-'60s and in the *Village Voice* in the late '60s, and showed that it was possible to write intelligently and humorously about jazz and use a personal, Hemingway style. More osmosis. I once subscribed to the *Voice* solely because of Zwerin's column. Now he and I correspond a couple of times a year.

Reviewing jazz isn't just reviewing, it's also writing. A review is a form of entertainment. It should be as well written as any decent piece of literature. I don't mean it

has to call attention to itself flashily or be stilted and academic. But it has to serve the needs of the reader, who just might need something beyond the dry facts to hold his interest.

The publications I write for have different readerships. *Down Beat* is geared to student musicians. They probably know what a C-seventh is, but you might have to explain who Kenny Dorham was, say, in comparing Don Sickler to him. *Jazz Times* is like the old, pre-rock *Down Beat*, with the readers grown up. They would know

A reviewer must have some sense of how the isolated and related facts of jazz history affect his subject.

who Kenny Dorham was. *The News and Observer* audience is generally not as hip as the specialist audiences of *JT* and *DB*, so you have to cool it on the slang and technical references in the paper. You might even have to remind them what bop is before you call Kenny Dorham "a bop trumpet player." You have to write for the hipster and the initiated reader both.

Most reviewers are first and foremost jazz fans. They're in the writing business because they like to write, the free tickets and records are nice, and maybe because writing is a surrogate form of jazz: Those who can, play; those who can't, write about it. Playing an instrument is much more a physical activity than writing, but intellectually there are similarities. There are deadlines. Both writer and improvising jazzman have a certain space to fill in a certain time. The muse may be present or out to lunch. The jazzman can't correct his phrases, and the speeding writer can't interrupt his flow too many times without losing the whole thing. In other words, both must think in some orderly process, preferably using fresh, not-worked-out-in-advance phrases. Occasionally, I write first-take pieces even when I'm not faced with a do-or-die deadline, just to keep in practice. Healthy discipline.

There are certain spiritual factors that intercede in the life of a reviewer sometimes. I don't drink or smoke, so those modifiers of perception are not in my bag of conjuration. But I'm not immune to atmosphere—surroundings, audience reaction, appearances on stage (is the band enjoying itself...?). These visual components aren't present on a record, of course, but you can feel the mood of a good record. Inspired performers can open your mind, triggering an artistic chain reaction. The spirit of the music inspires the spirit of the reviewer.

On the other hand, bad performances can be a drag on the spirit and can leave a reviewer sad, angry, empty, and exiled.

Both writer and improvising jazzman have a certain space to fill in a certain time

The most dispiriting situation is when a player wastes his talent. Herbie Hancock's Rockit band is an example. I should have been more civil in my review when they came to town—public apology to all concerned herewith for my lack of tact—but I still feel cheated by the music. Another dispiriting scene occurs when someone mocks the music. Apology to Galt MacDermot, again for verbal anger, but I thought a recent record was a heavy-handed mockery. My opinions of these events are just that, though—opinions. I could be a minority of one, in which case exile tears at my insides because I am always trying to reconcile myself to the music and the musicians. I don't want to be an outsider, I want to be as far "in" as you can get, equal to the musicians, just in a different but related art form. The only thing bad reviews have going for them is the reviewer's honesty.

The only thing bad reviews have going for them is the reviewer's honesty.

I may die from terminal anguish or from a poison-tipped arrow launched from a guitar string, but I must remain honest and tell the truth as I see it. How to say it is the fun and the work.

I've been getting away from the track-by-track analysis of records. Some story or detail to illustrate the overall feeling of the record seems more appropriate now. *Down Beat* and *Jazz Times*, bless 'em, have pretty much accepted my stuff as written. Some editors are not as attuned. One completely rewrote an interview piece I did on Lionel Hampton—"a matter of space," the reason went—changing in the process the word "vibist" to "vibrist." Another changed "polytonality" to "mix of tones" in a piece on Dave Brubeck. You hope you survive the embarrassment. A former editor of *Jazz Times* once told me, "Don't write about yourself. You're not Leonard Feather or Ira Gitler. And don't make so many lists." My whole writing style at the time was based on list of description, sort of a takeoff on Tom Wolfe and Whitney Balliett. Now it's trimmed down and

becoming more concrete and less ornate. This allows the reader more room to exercise his imagination, but it's a riskier style because it initially strikes him as flat. These things aren't necessarily settled forever. Experimentation is still in progress.

I don't like to revise. Ideally, I would write a piece in one shot and move on to the next piece. Maybe that desire for spontaneity has something to do with jazz, maybe it's just impatience. But I *will* revise until I get things like I want them.

Reviewers should be broad-minded, open to all areas and styles of music. Ideally. In practice, we have our favorites the same as anyone else. But it's better to have big ears than a closed mind.

A reviewer doesn't necessarily have to be a musician, but it helps.

A lot of people have helped me in my writing. Bill Morrison, the entertainment editor at the paper, was the first person to take a chance on me. Maybe he opened a can of worms, but I can't think of any work I'd rather do, except play the saxophone. Writing about jazz is a good second line. But where the greater talent lies—if there is any—is with the writing. Amen.

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PROGRAMS & SPECIALS AT A GLANCE

The Lyric Opera of Chicago celebrates its 30th anniversary season with the works of Richard Strauss, Rossini, Mozart, and Tchaikovsky heard this month on Saturdays at 11 a.m.

All Things Considered marks its 14th anniversary this month with co-hosts Susan Stamberg and Noah Adams weekdays, at 5 pm and Alex Chadwick and Lynn Neary weekends at 5 pm.

Bay Area Radio Drama (BARD) raises the curtain on a new series which highlights two of Pulitzer Prize winner Sam Shepard's works, a wide choice of contemporary plays, monologues and experimental performance pieces by some of the San Francisco Bay Area's leading playwrights, screenwriters, and novelists beginning Monday, May 20, at 9:30 pm.

Northwest Week tea of issues in the nation's the Northwest in a week 4:30 pm.

The Best of Midnight performance with tales of horror Tuesdays at 9:30

A Note to You presents piano sonatas of Beethoven May 1, at 3 pm.

The New York Philharmonic United States premiere "Peripetea" from its cycle Friday, May 31, at 8 pm

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Music From Washington	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
12:00 Chicago Symphony	9:45 European Profiles	9:45 900 Seconds	9:45 About the Northwest
2:00 First Take	10:00 First Concert	10:00 First Concert	10:00 First Concert
3:00 Baltimore Symphony	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
5:00 All Things Considered	2:00 Philadelphia Orchestra	2:00 Cleveland Symphony	2:00 Toni Morrison
6:00 TalkTalk	4:00 About Books and Writers	4:00 Horizons	3:00 A Note to You
8:00 Just Plain Folk	4:30 Northwest Week	4:30 Stories From Native Earth	4:00 Studs Terkel
10:00 Music From Hearts of Space	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
11:00 Possible Musics	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 Stories From Native Earth	8:00 Oregon Bach Festival	9:00 Vintages
	9:30 Americans All	9:00 Lord of the Rings	9:30 Lord of the Rings
	9:30 Bay Area Radio Drama (Beg May 20)	9:00 Bradbury 13	10:00 Sidra B. Beck
	10:00 Post Meridian	9:30 Best of Midnight (Beg May 21)	11:00 Post Meridian (Jazz)
		10:00 Post Meridian	

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of Thea Musgrave's
ntemporary music festival on



Susan Stamberg knits a scarf for Noah Adams. The gift celebrates the 14th anniversary of All Things Considered.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
9:45 Veneration Gap	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
2:00 Music from Europe	2:00 Music from Europe	2:00 San Francisco Symphony	3:00 St. Louis Symphony
4:00 New Dimensions	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:00 Pickings
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Flea Market
9:00 Chautauqua!	9:00 Chautauqua!	8:00 New York Philharmonic	8:30 A Mixed Bag
9:30 New Letters On The Air	9:30 New Letters On The Air	10:00 American Jazz Radio Festival	10:30 The Blues
10:00 Jazz Album Preview	10:00 Jazz Album Preview	12:00 Post Meridian (Jazz)	
10:45 Post Meridian (Jazz)	10:45 Post Meridian (Jazz)		

SUNDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar. Includes "Future Forward" Arts Commentaries for the '80s at 9:30 a.m.

10:00 am Music From Washington

This concert series highlights rich musical fare from the nation's capitol. Martin Goldsmith hosts this new set of programs recorded on location at Washington's John F. Kennedy Center for the Performing Arts.

May 5 The Endellion String Quartet performs works by Haydn, Britten, and Beethoven.

May 12 The Romantic Chamber Ensemble, including clarinetist Loren Kitt and pianist Lambert Orkis, performs chamber works by Mozart, Ravel and Brahms.

May 19 The Romantic Chamber Ensemble, including flutist Sara Stern and tenor David Gordon, performs a Beethoven Serenade, Peter Warlock's *The Curlew*, and Brahms' String Quartet No. 1.

May 26 The Romantic Chamber Ensemble, including soprano Lucy Shelton and pianist Lambert Orkis, performs works by Beethoven and Debussy.

12:00 n Chicago Symphony Orchestra

The nation's best orchestra in its 1985 Spring season.

National underwriting by Amoco.

May 5 In a concert recorded in London's Royal Festival Hall during the orchestra's most recent European tour, Sir Georg Solti conducts the Symphony No. 9, Op. 70 by Shostakovich, and Symphony No. 9 in D Minor, by Anton Bruckner.

May 12 Daniel Barenboim serves as soloist and conductor in an all-Beethoven program, which includes the Piano Concerto No. 1 in C, Op. 15; and the Symphony No. 3 in E-flat, Op. 55 ("Eroica").

May 19 Claudio Abbado is guest conductor for an all-Berg program in honor of the 100th anniversary of the composer's birth. On the program are Seven Early Songs (1928) and *Altenberg Lieder*, with soloist Lucy Shelton, soprano; the Violin Concerto (1935) with violin soloist Pinchas Zuckerman; and Three Pieces for Orchestra, Op. 6.

May 26 Claudio Abbado is conductor and soloist in an all-Bach program, celebrating the 300th anniversary of Bach's birth. The concert includes three pieces from *The Musical Offering*, BWV 1079; the Violin Concerto No. 2 in E, BWV 1042 with Yuzuko Horigome, soloist; the Three-Harpsichord Concerto with Mastro Abbado, David Schrader and Mary Sauer, soloists; and Suite No. 4 in D for Orchestra, BWV 1069.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

3:00 pm Baltimore Symphony Orchestra

The Baltimore Symphony Orchestra, under the baton of its music director, Sergiu Comissiona, makes its national radio debut in this series of thirteen concerts.

May 5 David Zinman conducts the Symphony No. 5 in B-flat, D. 485 by Schubert; and music to *Pelleas et Melisande* by three different composers: Arnold Schoenberg, Gabriel Faure, and Jean Sibelius.

May 12 Sergiu Comissiona conducts the world premiere of Joseph Castaldo's Cello Concerto, with soloist Mihaly Virizlay; Kodaly's *Nary Janos* Suite; and two works by Brahms: The Hungarian Dance No. 1 and the Symphony No. 4.

May 19 David Zinman conducts Ravel's *Le Tombeau de Couperin* with piano soloist David Bar-Illan; Stravinsky's *Symphony in Three Movements*, and Bernstein's *The Age of Anxiety*.

May 26 Gary Bertini conducts Berlioz's Overture to *Benvenuto Cellini*, Bartok's *The Miraculous Mandarin*, and Mozart's Requiem Mass in D Minor.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm TalkTalk

A live national call-in show hosted by Cincinnati ad agency president Jerry Galvin. *Talk Talk* callers and Galvin discuss fictional topics. Galvin welcomes KSOR listeners and callers to talkback in this humorous, live



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8:00 pm Just Plain Folk

Your Host is John Steffen. This month features East Coast musicians.

May 5 Peter Paul & Mary
May 12 Ian & Sylvia
May 19 Pete Seeger
May 26 Kingston Trio

10:00 pm Music from the Hearts of Space

The best of contemporary space music with

its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Possible Musics

Host David Harrer previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

2:00 am Sign-Off

MONDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

9:45 am European Profiles

10:00 am-2:00 pm First Concert

May 6 GOUNOD: Ballet Music from *Faust*

May 13 J.C. BACH: Trio Sonata in B-flat

May 20 SCHUMANN: Impromptu on a

Theme of Clara Wieck, Op. 5

May 27 MOZART: Violin Concerto No. 2 in D

12:00 n KSOR News

Funded by Jerry Barnes of Shearson Lehman Brothers, Downtown Ashland

2:00 pm Philadelphia Orchestra

May 6 Riccardo Muti conducts, and mezzo-soprano Frederica von Stade is soloist. The program includes two works by Martucci: *Notturmo*, and *Giga*. Also on the program are *Poeme de l'amour et de la Mer*, by Chausson; *Arcana*, by Varese; and Four Sea Interludes from *Peter Grimes*, by Britten.

May 13 Kurt Masur is guest conductor in performances of the Symphony No. 1 in F, Op. 10, by Shostakovich; and Symphony No. 3 in D Minor, by Bruckner.

May 20 Igor Buketoff conducts an all-Rachmaninoff program, which includes the *Spring* Cantata, Op. 20; and the world premiere of Act I of the opera *Monna Vanna* (orchestrated by Maestro Buketoff). Soloists include mezzo-soprano Tatiana Troyanos, tenors John Alexander and Henry Grossman, and baritones Nicholas Karousatos and Sherill Milnes.

May 26 Klaus Tennstedt conducts a single work: *Ein deutsches Requiem*, op. 45, by Brahms. Soloists include soprano Benita Valente and baritone Wolfgang Brendel.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

4:30 pm Northwest Week

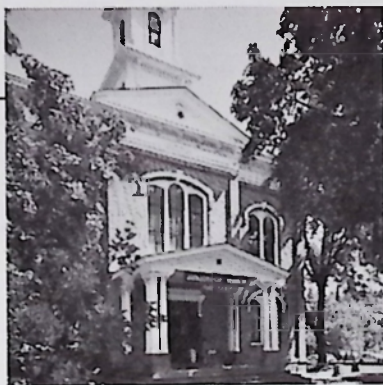
Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local broadcast funded by Medford Steel and Medford Blow Pipe, divisions of CSC, Inc.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine. *Local broadcast funded in part by Computerland of Medford.*

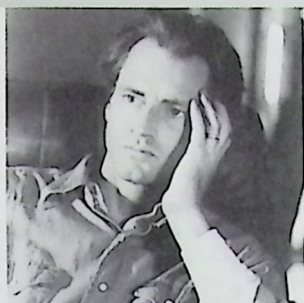
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Sam Shepard's plays on Bay Area Radio Drama May 20.

6:30 pm Siskiyou Music Hall

May 6 C.P.E. BACH: Flute Concerto in D Minor

May 13 DVORAK: Serenade in D Minor

May 20 HANDEL: Water Music Suite No. 3 in G

May 27 GERSHWIN: An American in Paris (Two Piano version)

9:30 pm Stories from the Native Earth

Ashland storyteller Thomas Doty brings you this series of stories from the native inhabitants of our region, produced by KSOR.

9:30 pm May 6, 13. Radio dramas to be announced.

9:30 pm Beginning May 20: BARD - Bay Area Radio Drama

Original Radio dramas by some of the West Coast's leading playwrights, novelists and screenwriters - including two works by Pulitzer Prize-winning playwright, actor and poet Sam Shepard - are featured in this seven-part presentation, produced by BARD and KPFA-FM, Berkeley.

May 20 Pictures, by Sam Shepard—Two writers, collaborating on a screenplay before they have a plot, make their images come to life.

May 27 Inland Ice, by Irene Oppenheim—Tensions threaten the survival of a team of Arctic explorers - and the ultimate resolution preys upon the leader's conscience.

10:00 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

GALLERIA

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FEATURING LOCAL
ARTISTS MONTHLY

GALLERIA HOURS:

11 A.M. TO 4 P.M. DAILY

A COMMUNITY ART PROJECT

TUESDAY

* by date denotes composers birthdate
6:00 am Morning Edition

7:00 am Ante Meridian

7:50 am Community Calendar
9:15 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR.
Hosted by Lars Svendsgaard.
Funds for broadcast provided by the
Clark Cottage Bakery, Ashland.

10:00 am First Concert

*May 7 BRAHMS: Horn Trio in E-flat
May 14 WIREN: String Quartet No. 3
May 21 BEETHOVEN: *Leonore* Overture
No. 2
May 28 PROKOFIEV: *Love for Three*
Oranges Suite, Op 33a

12:00 n KSOR News

Funded by Jerry Barnes, Shearson Lehman
Brothers, Downtown Ashland.

2:00 pm Cleveland Orchestra

May 7 Christoph von Dohnanyi conducts
Stravinsky's *Petrouchka*; and *Carmina*
Burana, by Carl Orff, with soprano Judith
Blegen, tenor Gerald English, baritone Julian
Patrick, The Cleveland Orchestra Chorus, and
The Cleveland Orchestra Children's Chorus.

May 14 Yoel Levi conducts *La Retirata*
Notturmo di Madrid, by Berio; Beethoven's
Piano Concerto No. 3 in C, Op. 37, with soloist
Eunice Podis; and *The Planets*, op. 32, by
Holst.

May 21 Chritoph Eschenbach conducts the
Overture to *Die Fledermaus*, by Johann
Strauss; the Violin Concerto by Ezra Laderman;
Leigane, by Ravel; and the Symphony No. 1
in C, Op. 68 by Brahms. Violin soloist is Elmar
Oliveira.

May 28 Charles Dutoit is guest conductor.
The program includes the Overture to *La for-
za del destino*, by Verdi; Beethoven's Piano
Concerto No. 4 in G, Op. 58, with soloist Kry-
stian Zimerman; and *Symphonie fantastique*,
Op. 14, by Berlioz.

4:00 pm Horizons

A documentary series which explores
major issues and concerns of minorities,
women, children, the elderly and other
groups.

May 7 **Elderly Suicide - Who Will Miss
Me?** Doctors, psychologists and social
workers discuss the plight of the elderly who
take their own lives.

May 14 **Lullabies** A presentation of
traditional lullabies from different cultures, as
well as recent compositions from American
artists.

May 21 **Arabing: Baltimore Street
Vending** A look at "Arabing," the Afro-
American tradition of street vending that con-
sists of upbeat calls and singing.

May 28 **Vermont Traditions: Half
Root Beer, Half Dandelion** Elderly
residents share their traditions and beliefs
about folk medicine, planting, and growing
up in Vermont.

4:30 pm Stories from the Native Earth

Ashland storyteller Thomas Doty tells stories
from the native inhabitants of the Northwest,
with special emphasis on peoples who lived
in southern Oregon and northern California.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

*May 7 TCHAIKOVSKY: Meditation, Op.
42, No. 1

May 14 DOHNANYI: Etudes de Concert,
Op. 28



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May 21 TELEMANN: Trumpet Concerto in D

May 28 MASSENET: Scenes Pittoresques

8:00 pm Oregon Bach Festival

Concerts from the Oregon Bach Festival celebrate the 300th birthday of Johann Sebastian Bach. Produced by KWAX-FM in Eugene.

May 7 Featured works include three Choral Preludes; the Trio Sonata in G, S. 1038; Passacaglia and Fugue in C Minor, S. 582, with organist Guy Bovet; and C.P.E. Bach's Oboe Sonata in G Minor, with oboist Paul Meisen.

May 14 Helmuth Rilling conducts the Cantata No. 69 and the Magnificat in D Major, S. 243, with soprano Arlene Auger, mezzo-soprano Julia Hamari, tenor Alan Kays, and baritone Douglas Lawrence.

May 21 Members of the Los Angeles Consort are among the soloists in Six Voice Ricercare from *The Musical Offering*, *Winter*, from Vivaldi's *Four Seasons*, and J.C. Bach's Quintet in D, Op. 11, No. 6.

May 28 Flutist Paul Meisen, oboist Ingo Goritzki, cellist Douglas Davis, and harpsichordist Hans Joachim Erhard are soloists in a group of sonatas by C.P.E. Bach.

9:00 pm Bradbury 13

Funded by Bloomsbury Books of Ashland

Science fiction master Ray Bradbury hosts a series of 13 half-hour radio dramas based on some of his most famous and spell-binding tales. This series first aired on KSOR last year. *Funds for broadcast provided by Bloomsbury Books of Ashland.*

May 7 **There Was An Old Woman** A man in black waits for Aunt Tildy to die, but she has other plans.

May 14 **Kaleidoscope** An explosion flings seven space men like squirming silver fish into the depths of space.

May 21 **Dark They Were, and Golden Eyed** Henry Bittering and his family fall victim to the mystique of Mars.

May 28 **The Screaming Woman** Nobody listens to 10-year-old Margaret Leary, especially when she tells them about underground screams she hears.

9:30 pm The Fourth Tower of Inverness In this zany, fantasy-filled 13-part adventure story the young hero, Jack Flanders encounters a strange cast of characters—including a seductive vampire and a dull-witted alchemist—who try to foil his attempts at finding the ghostly fourth spire.

May 7 **Along the Dotted Line** Jack and Sir Jowls set off on the last leg of their quest and are confronted by a familiar intruder.

May 14 **Hit the Road, Jack** At long last, Jack arrives at the mysterious jukebox and acquires the long-sought ultimate understanding.

This concludes the series.

9:30 pm Beginning May 21: The Best of Midnight

Repeats of some of the best from the "Midnight" series, and first aired on KSOR three years ago. Tales of science fiction, suspense and horror - leave your lights on!

10:00 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off



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W E D N E S D A Y

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Moridian

9:45 am About Women

Your host is Esther Nitzberg
Finds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

May 1 CARULLI: Serenade in A, Op. 96

May 8 VIVALDI: *Summer* Concerto from *The Four Seasons*

May 15 SCHUBERT: Piano Sonata in A Minor, Op. 164

May 22 BRITTEN: Four Sea Interludes from *Peter Grimes*, Op. 33a

* **May 29** ALBENIZ: Cordoba

12:00 n KSOR News

Funded by Jerry Barnes, Shearson Lehman Brothers, Downtown Ashland.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Local broadcast funded with a grant from Citizens Financial Services, Medford.

May 1 Pianist Emanuel Ax and cellist Yo-Yo Ma are featured in a recital of the Cello Sonata in F, Op. 6 by Richard Strauss, and the Cello Sonata in C, Op. 65, by Benjamin Britten.

May 8 Ransom Wilson conducts Solisti New York with soloist Mezzo-soprano Frederica von Stade in performances of *Trittico Botticelliano* by Respighi; and *Folk Songs*, by Berio.

May 15 Phenomenal duo pianists Katia and Marielle Labèque perform *En blanc et noir*, by Debussy; and the North American premiere of two-piano version of Gershwin's *An American in Paris*.

May 22 The conductorless chamber orchestra Orpheus is joined by pianist Mieczyslaw Horszowski for performances of the Sinfonia in B-flat, Op. 18, No. 2 by J.C. Bach; the Piano Concerto No. 19 in F, K. 459 by Mozart; and Rumanian Folk Dances, by Bartok.

May 29 The Julliard Quartet is joined by violist Thomas Riebl and cellist Nathaniel Rosen for a performance of the Sextet No. 2 in G, Op. 36, by Johannes Brahms.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

May 1 Piano Sonatas of Beethoven, part I Host Roland Nadeau discusses the evolution of Beethoven's genius, in the first of three programs.

May 8 Piano Sonatas of Beethoven, part II Roland Nadeau continues his exploration of music by Beethoven.

May 15 Piano Sonatas of Beethoven, part III Roland Nadeau concludes his discussion of Beethoven's piano sonatas.

May 22 First Chair Malcolm Lowe, concertmaster of the Boston Symphony Orchestra, joins Roland Nadeau in performance and conversation.

May 29 Great Chamber Music Roland Nadeau demonstrates the exquisite harmonic passages in Robert Schumann's Quintet in E-flat, to illustrate the 19th-century composer's mastery of the quintet form.

4:00 Studs Terkel

Acquisition funded by Casa del Sol, Ashland

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

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May 1 E.L. Doctorow discusses his most recent work *Lives of the Poets*.

May 8 John Cheever's *The Swimmer* and *O Youth and Beauty* are read by Studs.

May 15 David Hockney discusses *Cameraworks*, a collection of his experimental photography.

May 22 Galina Vishnevskaya, soprano, is featured in the first of a two-part interview.

May 29 Galina Vishnevskaya continues discussions with Studs.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

May 1 SIBELIUS: En Saga, Op. 9

May 8 HANDEL: Overture to *Alexander's Feast*

May 15 BERWALD: Septet in B-flat

May 22 SIBELIUS: Scenes with Cranes, Op. 44

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

This month we conclude the seven-part adaptation of "Unnatural Death," and begin the six-part adaptation of "The Unpleasantness of The Bellona Club."

May 1 The Property Act The new inheritance law leads Lord Peter to suspect the old woman's niece.

May 8 Vera Findlater A mysterious young woman provides an ironclad alibi for Lord Peter's primary suspect.

May 15 Miss Climpson Investigates Miss Climpson pieces together Vera Findlater's secret when the young woman's body is discovered.

May 22 Armistace Night The death of elderly General Fentiman at the distinguished Bellona Club sets off a case of intrigue and possible scandal.

May 29 The General's Last Evening Lord Peter Wimsey is asked to establish the exact moment of General Fentimen's death—a detail affecting the elderly gentleman's will.

10:00 pm Sidran on Record

Famed pianist-composer-singer Ben Sidran keeps track of dizzying new trends in the jazz world for this new 13-part series. Each program introduces new discs and features with artists and record producers.

May 1 Scott Hamilton, tenor saxophonist, demonstrates the technique known as sub-tone playing, and leads the listener through an array of recently released mainstream records.

May 8 Ron McCroby, jazz whistler, demonstrates his art of "puccolo" playing. Also, reviews of new discs by Al Cohn and Coleman Hawkins.

May 15 Orrin Keepnews, founder of the new Landmark record label, and **Steve Backer**, head of fledgling Magneta Records, talks about the challenges of starting a new record business.

May 22 Freddie Hubbard, trumpet virtuoso, demonstrates the innovative techniques he's developed over the years, and Ben Sidran reviews new recordings by Kenny Wheeler and Bobby Bradford.

May 29 Russ Ferrante, keyboardist, explains how his composition technique has evolved on instruments from the acoustic piano to the latest synthesizer hardware.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

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THURSDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

Funding for broadcast is provided by Royal Oak Retirement Residence, Medford

10:00 am First Concert

*May 2 A. SCARLATTI: Madrigal, *O selce, o tigre, o ninfa*

May 9 PALESTRINA: Motet, *Ego sum panis vivus*

May 16 MOLTER: Clarinet Concerto No. 3 in D

May 23 LIADOV: Polonaise in C, Op. 49

May 30 BRAHMS: Variations on a Theme of Paganini, Op. 35

12:00 n KSOR News

Funded by Jerry Barnes, Shearson Lehman Brothers, Downtown Asbland.

2:00 pm Music from Europe

A series of performances by great European orchestras. *Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.*

May 2 Highlights include pianist Alfred Brendel in works by Beethoven, The Southwest German Radio Symphony Orchestra's performance of Winbeck's First Symphony, and the Finnish Radio Symphony Orchestra in Busoni's Suite No. 2 for Orchestra.

May 9 The South German Madrigal Choir sings Verdi's *Stabat Mater*, and The Opera Orchestra of London performs Haydn's *The Creation*.



Rafael Kubelik conducts Music From Europe

May 16 Rafael Kubelik conducts the Berlin Philharmonic in performances of Mozart's *Prague* Symphony and Bruckner's Ninth Symphony; and Alfred Brendel plays Schubert's Piano Sonata in C, D. 840.

May 23 Highlights from concerts by L'Orchestre de la Suisse Romande, the Berlin Radio Symphony Orchestra, and the Gewandhaus Quartet include works of Barber, Rachmaninoff, Schumann and Beethoven.

May 30 Highlights of performances by the Canadian Brass, pianist Alfred Brendel, L'Orchestre de la Suisse Romande, and the Stuttgart Radio Symphony Orchestra include works of Handel, Tchaikovsky, and Franck.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities. *Program acquisition funded by the Golden Mean Bookstore of Asbland.*

Local transmission funded by grants from: Doctor Marc Heller, Siskiyou Chiropractic Clinic, Asbland; Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guanajuato Way, Asbland.

May 2 Eating to Live with Gary Null. If you're interested in optimizing your health so that you have more energy and zest for life, then you'll want to hear this conversation with Gary Null. From amino acids to zinc, Null reveals the facts about meat protein, processed foods, additives, vitamins and more. Null is the author of *The Complete Guide to Health and Nutrition*.

May 9 Inside, with Paul Horn. The acclaimed flutist describes his creative process with eloquence. Horn takes us on a fascinating journey from his jazz roots to new age music composer, sharing his insights and his influences.

May 16 Birth of a Miracle, with Robert Skutch. More than 130,000 copies of *A Course in Miracles* have been sold since its publication in 1976. This dialogue traces the extraordinary paranormal origins as well as the unusual history of *A Course in Miracles* and provides an insider's view of what has become a phenomenon at many levels. Skutch is the Director of the Foundation for Inner Peace.

May 23 The Call of the Hero, with Joseph Campbell. Paying heed to the call of the ultimate adventure, following one's personal destiny, provides the underlying theme for this wisdom-packed dialogue with Joseph Campbell, the world's leading popularizer of

mythology. "Follow your bliss," says Campbell, "and a world of magic and fulfillment will open up to you."

May 30 From the Heart, with Patricia Sun, who reflects upon the times we live in and the planetary shift taking place. She gently reminds us of the personal power everyone has to manifest transformation. The seeds of planetary peace begin with each person creating inner peace, and then this energy can produce a new world of harmony, cooperation and love. Patricia has a natural ability to spark intuitive wisdom in others, and her philosophy of wholeness is both inspiring and practical.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

May 2 VIVALDI: Flute Concerto in A Minor

May 9 BARTOK: Violin Concerto No. 1

May 16 MOZART: Larghetto and Allegro in E-flat

May 23 VIVALDI: Oboe Concerto in C

May 30 MENDELSSOHN: Sonata for Viola and Piano in C Minor

9:00 pm Chautauquai

SOSC English professor Erland Anderson, and Barry Kraft and Shirley Patton of the

Oregon Shakespearean Festival host this weekly program of literary readings, discussions, and interview.

9:30 pm New Letters on the Air

Produced at the University of Missouri, Kansas City, by New Letters Magazine, the program hosts talk with poets, artists, and writers, with readings of their works.

May 2 To be announced

May 9 Miller Williams, teacher, author of 22 books, and director of the University of Arkansas Press, reads old favorites and new poems from *The Boys On Their Bony Mules*.

May 16 New Letters Readings from the Magazine's spring, 1985, issue.

May 23 Joseph Nicholson and William E. Taylor: Nicholson's short fiction with a sur-realistic touch, and Taylor's poetry written while he was a Fulbright lecturer in Poland, are featured.

May 30 Ed Ochester A Pennsylvania poet and author of *The End of the Ice Age*, reads from his works.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off

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If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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FRIDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

May 3 MOZART: Horn Quintet in E-flat

May 10 CHAJES: Israeli Melodies

* **May 17** SATIE: Le fils des étoiles

May 24 GUILIANI: Guitar Concerto No. 1 in A

May 30 TELEMANN: Recorder Concerto in C

12:00 n KSOR News

Funded by Jerry Barnes, Shearson Lehman Brothers, Downtown Asbland

2:00 pm San Francisco Symphony

May 3 Pianist Garrick Ohlsson joins guest conductor Alexander Schneider for a performance of Mozart's Piano Concerto in C, K. 467. Also on the program are Haydn's Symphony No. 64 ("Tempora Muntantur") and Symphony No. 103 ("Drumroll").

May 10 Edo de Waart conducts Messiaen's *Oiseaux Exotiques*, with soloist Robin Sutherland, piano; Prokofiev's Violin Concerto No. 1, with soloist Raymond Kobler; and Mendelssohn's Symphony No. 3 ("Scottish").

May 17 Pianist Alfred Brendel is featured soloist in performances of two Mozart works: The Concerto in F, K. 459, and Concerto in D Minor, K. 466. Also on the program is the Sym-

phony in C, by Stravinsky. Edo de Waart conducts.

May 24 Soprano Kathleen Battle, baritone Tom Kraus and the San Francisco Symphony Chorus join guest conductor Robert Shaw in performances of Sinfonias to Cantatas Nos. 42 and 196, and the Contrapunctus XIX from *The Art of the Fugue*, all by J.S. Bach; and *A German Requiem* by Brahms.

May 31 Legendary violinist Issac Stern joins Edo de Waart for the Brahms Violin Concerto. Also, a performance of Symphony in E for Two Orchestras by J.C. Bach; and Carter's Symphony for Three Orchestras.

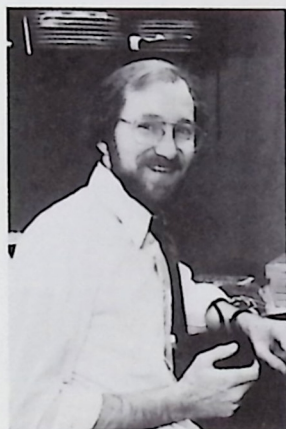
4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings & Loan.

May 3 Blossom Dearie is Marian's guest.

May 10 Shirley Horn offers renditions of "I Could Have Told You," and plays duets with Marian of "Billie's Bounce," and "Love You Madly."



Correspondent David Molpus covers national defense issues.



Tom Gjetten is NPR's labor and education reporter.



General assignment reporter Brenda Wilson.

May 17 Kenny Barron is Marian's guest.
May 24 Dave Frishberg, pianist and song stylist, joins Marian.

May 31 Carmen McRae is Marian's guest.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

May 3 FRANCK: Chorale No. 3 in A Minor

May 10 FASCH: Sinfonia in A

May 17 BEETHOVEN: Symphony No. 3 ("Eroica")

May 24 SCHUBERT: Divertissement a la hongroise

May 31 RACHMANINOV: Symphonic Dances, Op. 45

8:00 pm New York Philharmonic

May 3 Zubin Mehta conducts Beethoven's Symphony No. 7 in A, Op. 92, and is joined by violinist Gidon Kremer in the world premiere performance of "Offertorium," Concerto for Violin and Orchestra (based upon J.S. Bach's *Musical Offering*) by Sofia Gubaidulina.

May 10 Klaus Tennstedt conducts *Don Quixote*, Op. 35, by Richard Strauss, with soloist Lorne Munroe, cello, and Paul Neubauer, viola. Also, Beethoven's Symphony No. 5 in C, Op. 67.

May 17 Klaus Tennstedt is joined by pianist Bela Davidovich for a performance of Beethoven's Piano Concerto No. 4 in G, Op. 58. Also on the program are Beethoven's *Coriolan* Overture, and Dvorak's Symphony No. 9 in E Minor, Op. 95 ("New World").

May 24 Zubin Mehta conducts the New

York Philharmonic in a concert version of Act I from Wagner's *Die Walkure*. Soloists are soprano Eva Marton, tenor Peter Hofmann, and bass Martti Talvela.

May 31 Leonard Slatkin is guest conductor for a program of recent works, including *The Infernal Machine*, by Christopher Rouse; the world premiere of *The Seven Deadly Sins*, for Baritone and Orchestra by Robert Beaser, with Jan Opalach, soloist; the U.S. Premiere of Thea Musgrave's *Peripeteia*; Elliot Carter's Brass Quintet, with the American Brass Quintet; and the New York premiere of Donald Erb's *Prismatic Variations*, with the Bergen Youth Orchestra, Eugene Minor, Director.

10:00 pm American Jazz Radio Festival

The finest jazz performed in night clubs, festivals and concert halls from coast to coast is featured in this two-hour weekly series.

May 3 The David Murray Octet performs at New York's Public Theater.

May 10 Legendary vibes player Lionel Hampton performs at New York City's Dynasen Gallery with pianist Allen Simon, bassist Pat O'Leary, Sam Turner on congas, and drummer Rick Visone.

May 17 Pianist Dwiki Mitchell joins French horn player and bassist Willie Ruff in a special concert from Boston University.

May 24 This program features the Terrence Blanchard/Donald Harrison Quintet.

May 31 Concert highlights include the Don Sebesky Little Big Band, featuring Sebesky on piano.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



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SATURDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Includes:

8:30 am Diana Coogle commentaries

9:30 am Future Forward: Arts Commentaries for the '80s.

9:45 am Parents, Taxpayers and Schools

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.

May 4 George Brunies, the long-lived and influential trombonist.

May 11 Benny Carter arrangements for Goodman, Henderson, Hampton, and his own band.

May 18 Twelve-Inch 78s Longer-than-usual recordings by Red Nichols, Eddie Heywood, Mel Powell, and Charlie Shavers.

May 25 Notel Begins at 9:30 a.m. One More Time Ellington, Goodman and J. Dorsey each play the same tune twice.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am Lyric Opera of Chicago

Chicago's renowned Lyric Opera returns for another season of seven opera broadcasts, produced by WFMT, Chicago.

National funding by Beatrice Foods.

Local funding provided by Sun Studs of Roseburg.

May 4 Arabella by Richard Strauss. John Priethard conducts. The cast includes Kiri Te Kanawa, Ingvar Wixell, Barbara Daniels, Mignon Dunn, and Artur Korn. **Ends 2:53 pm.**

May 11 The Barber of Seville by Rossini. Bruno Bartoletti conducts, and the cast includes J. Patrick Raftery, Kathleen Kuhlmann, Francisco Araiza, Sesto Bruscantini, and Cesare Siepi. **Ends 2:00 pm.**

May 18 Abduction from the Seraglio by Mozart. Featuring Francisco Ariaza, Ruth Welting, Kurt Moll, David Gordon, Georgine Resick, and Ken Ruta. **Ends 2:37 pm.**

May 25 Early Curtain at 10:00 am Eugene Onegin by Tchaikovsky. Features Wolfgang Brendel, Mirella Freni, Peter Dvorsky, and Nicolai Ghiaurov. **Ends 2:23 pm.**

3:00 pm St. Louis Symphony Orchestra

The world-renowned St. Louis Symphony marks its sixth broadcast season on National Public radio with a series of digitally-recorded and broadcast concerts. This is the first time a concert series has been broadcast digitally in the U.S. This series is being heard on KSOR from digital audio cassettes provided by the St. Louis Symphony, and played back via a Sony Beta cassette deck and

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Rossini's Barber of Seville at 11 am on May 11

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May 4 Guest conductor Raymond Leppard conducts Barber's First Symphony; Haydn's Trumpet Concerto in E-flat with soloist Wynton Marsalis; and Mendelssohn's "Scottish" Symphony.

May 11 Max Rudolf conducts Beethoven's Symphony No. 6 in F, Op. 68; and Brahms' Symphony No. 2 in D, Op. 73.

May 18 Bruce Ferden conducts Beethoven's *Egmont* Overture; Chopin's Second Piano Concerto with soloist Pamela Mia Paul; and Rachmaninoff's Second Symphony.

May 25 Thomas Peck conducts Bach's Cantata No. 50; Brahms *Schicksalslied*; Bruckner's setting of Psalm No. 150; and Faure's *Requiem*, Op. 50. Featured are sopranos Vicki Smith and Christine Brewer, baritone David Arnold, and The St. Louis Symphony Chorus.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

Funds for local broadcast provided by Tru-Mix Construction Company, Medford.

6:00 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen.

6:30 pm Flea Market

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

May 4 Authentic street singer and one-man band Steve Baird performs along with the traditional trio of Dalglish, Larsen and Sutherland.

May 11 Folk artist and humorist Larry Rand welcomes folk and jazz singer-composer Geoff Poister and the trio Eclectricity, whose diverse repertoire ranges from fiery gypsy ballads to east-side Yiddish songs.

May 18 Folksinger and storyteller Art Thieme hosts a program featuring music from Chicago's many ethnic groups - including Polish, Irish, Latino and Ukranian communities.

May 25 Larry Rand hosts a program featuring the South American music of Tahuantinsuy, internationally-known Celtic guitarist Dan Aubras, and Andy Cohen - who performs blues and ragtime on guitar and piano.

8:30 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:30 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off

Thanks

for your support

“Gut-Shot”

by James A. Freeman

He couldn't tell what the weather would be. The sun hadn't yet struggled up over the eastern mountains when Frank Morgan drove up to his land near the Caribou Wilderness Area. He shut off the engine of his old Chevy Impala and looked around. The perfect grey cone of Mt. Lassen was a barely visible silhouette in the west. He knew when the light came the mountain would dominate the skyline above his land. Frank climbed out of the car and took a few tentative steps to work out the kinks in his long legs; he had been driving since 3 a.m. The pine trees surrounding the clearing were vague dark shapes, but he could make out the circle of rocks forming a fire pit at the far end of his camp.

Frank had been here many times before with his wife Patricia and friends. This land was their decompression chamber, their place of escape. The last time Frank had come here for sanctuary was on a deer hunting trip with some of his other house framing buddies a year ago: that weekend ended with the men shooting their empty beer cans for target practice. They never left the wide clearing to hunt the forest. This would be Frank's first solo hunting trip; it was opening day of deer season and it felt strange for him to be here alone. Frank walked over the soft pine needle carpet to the car trunk.

By the time Frank set up his canvas tent, north to south and perfectly taut in his methodical way, the sky in the east was whitening with pale light. He slipped the cover off his 30/30 Winchester, donned his bright red vest and slipped two small boxes of cartridges into the pockets. He took the gloves out of the back pocket of his camouflage hunting pants and put them on. His sleeping bag was already rolled out in the tent; his coffee pot and fry pan sat ready for use by the fire pit. Frank started

walking along the fire road just before the sun broke over the ragged shape of the mountains. When he turned off the dirt road onto a trail running towards the north, the morning chill was disappearing. He could begin to feel the warmth of the sun on his face.

The narrow trail was overgrown with thick underbrush; Frank picked his way quietly through the dense green manzanita and buck brush that had choked out the competing plants. He was a serious hunter on this trip, and he watched the ground closely for signs of deer track. This trip was symbolic, a good-bye, a parting with his land, but he and Patricia could surely use the venison if he shot a buck. It wouldn't be long before the money ran out at home. It had been almost a month since he had been laid off by the construction company; Frank needed to get away from that uselessness at home. He had wanted to come here to his land to feel the order, but it was costing him. He felt hollow knowing they had to sell the land, and he would not have this place to come to. Frank stopped. There, scattered across the trail a yard ahead of him, were fresh black droppings. He worked his way even more silently forward through the manzanita bushes.

Frank walked, his gun cradled level and ready for use, through the long morning. He watched the dry ground in front of his feet carefully, but there were no more droppings or prints. He thought of his wife away at her parent's house in Sacramento, nursing her ill father. Sixty-five, retire and die, he thought; somehow the whole business of life didn't always seem worth it. Horatio Alger was a lie. You could work hard, be fair and honest, and lose. The sun climbed higher above the towering pines. Frank could see the white, severe peak of Mt. Lassen clearly in the west now, framed

and divided by the green trees. Long fingers of snow still clung to the granite peak from the winter before. Frank's skin was hot and sweaty, but the air was cool. Fall was coming early in the high forest.

Frank stopped following the northern trail and stood still, watching the light playing on the mountain. He heard a sound, subdued at first, but growing louder. He crouched down on one knee, his eyes searching the brush to the east. The quiet crunching came closer; Frank could feel the pulse beating in his neck as he stayed rigid and still. Out of a tangle of greens and browns, a buck stepped into a small clearing between the pines. Frank stood up silently and raised his 30/30.

Eye to the high-powered scope, he saw the muted flash of tawny skin. Frank knew it was a big Black Tail, four points or more, but all he wanted was to see the perfect spot in his cross-hairs: the area ahead of the lungs and around the heart. He found it quickly, then lost it, then regained it. Frank knew he had only a moment more. He kicked the safety off and tightened his finger on the trigger: time began to slow.

Sounds of the forest seemed to close in around him: the cool breeze rattling through the manzanita, the maddening echo of crickets. Sounds and all his problems pounded in his head. He could feel his pulse again. The buck was too much like him, too alive. Frank let the pressure off the trigger and pulled up his gun.

The buck bolted; instantly Frank jerked the rifle down to his shoulder without sighting and then he heard the sharp crash of the shot. The buck folded in the middle of its leap and dropped to the ground: Frank saw its legs kicking in uncontrolled spasms. He ejected the spent shell quickly. As he ran ahead to the clearing, he heard the big buck wheezing and kicking and saw it regain its feet. Frank fired

on the run; the shot went wild. The crickets were silent now. Frank could hear only his own violent crashing through the thick brush. He was there. The buck was gone. Frank smelled the biting acrid stench of gunpowder.

He could see the matted spot where the deer had been just seconds ago. A bright red blood spoor trickled down into the dry needles and the slate green manzanita leaves. It steamed on the cool ground. Frank saw a brown color mixed with the red.

"Gut-shot," he said aloud in the silence of the forest, "gut-shot." His own stomach twinged; he was very angry at himself. He had to hurry. He loaded two more shells and set off out of the clearing.

He followed the fresh trail almost at a dead run through the buck brush. His heart pumped hard as he crashed through the stocky bushes; the arteries pounded in his neck. There were small drops of blood to follow on the leaves and broken branches. The buck was struggling. Frank moved faster; time was speeding up now, but he could not catch the animal out there ahead of him. The thick bushes scratched his bare forearms, but he felt nothing. He had to make it right, had to stop the buck's wild painful fear.

Frank came to a place under a stand of pines where the deer had rested. There was the blood spoor again, a pool of violent red and brown on the soft green undergrowth. He listened closely, hoping to hear that tell tale crashing nearby. There was nothing. Nothing but the screeching symphony of the crickets and the rhythmic sound of his own hard breathing. He got up again and stumbled off. His five acres had always seemed big to him. Now he realized that the forest around Lassen was immense. Life was immense. It was easy to get lost.

Frank had trouble following the trail;

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

KSOR GUIDE/MAY 1985/41

there were more trees now and the forest floor was littered with rotting mulch and needles. He knew the buck's blood was clotting. There would be fewer and fewer markings to follow. Several times the deer had turned away from the north and doubled back; without the bloodstains Frank didn't know if he could stay with the deer. Already Frank was slowing down. His rifle was getting heavy and cumbersome. His boots were too tight. A long time later, after losing the way several more times and returning to the last broken manzanita branches to start off again, Frank found another matted-down spot. There was only a little drying bright blood and some smeared scat where the animal had lost control. He knew he was losing the buck. The shadows between the trees were getting longer, and the air had a bite to it. Darkness was gaining on him.

Frank followed the trail more slowly now, stopping often to search the ground for stains: he knew with each passing minute the animal was escaping, but there was no victory to be won for the deer; escaping meant dying, alone and spooked in its own home. The evening chill would slow him down and by morning the buck would be too bled to run, but the trail would be gone too. Frank had to catch him now. The shadows were long, the odds great. Still, he trudged on. The time passed, and the late sun-punctuated afternoon stole into evening.

He turned back long after it was prudent; he would be walking in the black now. His thoughts wandered. There is a time when it is possible to be unaware and lucid, to be aware of everything but conscious of none of it. Frank knew he'd tracked the deer too long, had tried too hard for nothing like a Horatio Alger no one saw, but it made him feel a little better about those times he hadn't tried enough to help others. He remembered another time when a crippled grey cat had called to him and he had been unwilling to answer. The memory haunted him as he walked in the cold evening air, retracing his path, trying to get back to his land.

When Frank found the dirt road again, the night was black. He was exhausted and beaten; his legs felt weighted; his boots as if they were full of water every time he took

a step.

As Frank trudged into camp, a pale moon was crawling up the horizon, half-hidden behind the silhouette of the trees and the shifting shapes of the high clouds. He could see his tent and the car and the cooking gear in the weak light. He put down his rifle. Everything in camp was ready and tight like the workings of a watch: there had been this preparation to do and he had done it, but it did not comfort him. He had failed at something more important. Frank stood in the chill of the night. He could see his breath. Somehow, it had seemed warmer walking. The sweet fern swale and the pine needles glowed an eerie pale green in the moonlight. It would be warmer in the tent.

Out of his damp clothes, with his boots off, Frank felt better. A little light filtered through the brown tent. The air outside smelled cold and sharp, but inside there was the pleasant smell of canvas. The morning would be a better time, Frank thought. He went to bed hungry, too tired to cook.

The ground under the tent floor was cold and bumpy. His sleeping bag kept slipping to one side. Frank tried for a long time to get comfortable, but, tired as he was, sleep eluded him. The night was restless. He craved sleep, but his mind would not shut down. He watched the fuzzy image of the moonlight shift between the clouds for a long time. The canvas tent gave everything a strange brown tint.

He dreamed that he followed the deer all through the night, through cities and traffic and across whole counties, following blood spoor, until it led him to a hospital room where, pale and gaunt with concern, Patricia sat by her father's high-sided hospital bed stroking something in her lap as she listened to the old man's measured breathing. "I'm here," Frank said. She turned to him, without getting up, as if she had expected him, and handed him the bundle in her lap. The injured grey cat was dead, dead a long time ago. "Who's there?" his father-in-law cried out in the dark room. The buck bounded off down the bright hallway outside, clacking his hooves on the hard yellow linoleum, the sound getting weaker and weaker until it was gone. "No one's here," Frank said. "No one."

He awoke to a cold, grey morning. The clouds had come in low during the night and he could not see the sun, but it was morning. Frank dressed quickly and broke down the tent. It was cold even with his jacket and his red vest on. There was hoar frost on the pale green ferns around the camp and on his old Chevy.

He ate an uncooked breakfast of granola and dry jerky. He did not want a fire. A light snow flurry began as he packed up his equipment. The small distinct flakes drifted into his trunk as he put his pan and his unused coffee pot next to the tent bag. As he pumped the shells out of his Winchester, Frank saw a single white snowflake kiss the metal barrel of the gun and melt on impact. He slipped the gun into its case, put away the cartridges, and finished loading the car. It would be a long drive home, and he wanted to get out of the high country woods before the back road got too wet and slippery. The snowfall was harder now. Frank drove away as the snow began to hide the dark green shapes of the pine trees in a sea of swirling white.

The county road was slick and the white curtain kept him from seeing very far in the muted daylight; it took a long time to drop down out of the high forest onto the state highway. The snowflakes were huge and wet as Frank turned west on the main road back toward the city. He could see farther; the car was warm, like his tent, like his wife would be when they were reunited. Frank searched through the hiss and crackle of the static on the car radio until he found a station. He accidentally caught a blurred glimpse of himself in the rearview mirror. It startled him.

The announcer's voice ran flatly through the starting lineups for a baseball game. Frank had to fiddle with the dial to hear the names through the hiss. One or two of the players sounded familiar, but he couldn't remember for sure. He drove on through the snow and the innings of a game he didn't care about while the snow turned to rain and there were more and more cars on the winding grey highway. The radio reception got stronger as he drove. Telephone poles and power lines clicked by at regular intervals. He tried not to think of that fine animal, like a part of himself, somewhere dying back in the whitening

forest.

The game wore on. By the time Frank was near his tract home, off the droning highway hum of tires on wet asphalt and back to searching the classified for work, Boston has beaten the Yankees, 6-5. I'll sell the goddamn land, he thought as he turned into his driveway. There would always be the World Series to watch in October. He killed the engine.

James A. Freeman, a former Ashlander who now lives in Newtown, Pennsylvania, has a small press book of stories and poems coming out this summer. He teaches at Bucks County Community College.



ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

- 1 **Concert: All That Jazz from Mazama High.** Noon, OIT College Union Oregon Institute of Technology (503) 882-6321 x431 Klamath Falls
- 1 **thru 3 Exhibit: Collectors Choice:** Art works from community collections—for the Medford Centennial. Rogue Gallery, 40 S. Bartlett 10 am-5 pm Mon-Sat (503) 772-8118 Medford
- 1 **thru 4 Exhibit: The Lumbermill Experience in watercolors by Anne Kinkade. Paintings by Margaret Sjögren,** plus museum collection. Tues-Sat 12 to 4 pm Grants Pass Museum of Art located in Riverside Park (503) 479-3290 Grants Pass
- 1 **thru 5 New Work from Rental-Sales Gallery** Hours: Tue-Sun 12-4 pm Coos Art Museum, 235 Anderson Ave. (503) 267-3901 Coos Bay
- 1 **9, 15, 11, & 20 Class: Beginning Spinning with Dona Zimmerman.** Wed 7-9 pm. Preregistration required. The Websters, 10 Guanajuato Way (503) 482-9801 Ashland
- 1 **thru 22 Exhibit: "Impressions of Latin America" by Betty LaDuke** Reception: May 2, 7-9 pm, with lecture/slides, "Art and Politics 1960-1980" by Dr. Shifra Goldman. Stevenson Union Gallery Southern Oregon State College Mon-Thurs 8 am-9 pm, Fri 8 am-6 pm (503) 482-6386 Ashland
- 1 **thru 30 Exhibit: Member show** Pacific Folk & Fine Arts Gallery Jackson St. & Hwy 101 11 am-5 pm Wed-Mon (503) 332-2512 Port Orford
- 1 **thru 30 Exhibit: Ceramics by Jim Robinson.** Tues-Sat 10:30 am-5 pm Sundays 11 am-4 pm. Lithia Creek Arts 31 Water Street (new location) (503) 488-1028 Ashland
- 1 **thru 31 Plays: Six World Premieres** in repertory. 8 pm Tue-Sun New Playwrights Theater, 295 E. Main (503) 482-9236 Ashland
- 1 **thru Oct Exhibit: Paintings, Prints, Drawings on Shakespeare theme.** Gallery talks daily 10 am; 1 pm "Shakespeare & the Seven Deadly Sins" and "Legality vs Morality."
- 10-6 Daily & 7-9 pm Mon; closed Tues. Shakespeare Art Museum 406 B St (between 3rd & 4th) (503) 488-0332 Ashland
- 2 **SOMEA Band Festival** Thurs 8 am-5pm, Music Recital Hall Southern Oregon State College (503) 482-6101 Ashland
- 2 **Faculty Talent Show** Sponsored by Phi Kappa Phi 8:00 pm. Music Recital Hall Southern Oregon State College (503) 482-6101 Ashland
- 2 **Lecture: "Art and Politics 1960-1980" by Dr. Shifra Goldman** of Santa Ana College, Los Angeles. 8 p.m. Stevenson Union, Rm 313 Southern Oregon State College (503) 482-6386 Ashland
- 3 **Film: The Island: Japan** Study of a farm family. Presented by Klamath Arts Council. 7:30 pm, OIT Auditorium Oregon Institute of Technology (503) 882-63231 Klamath Falls
- 3 **SOMEA Band Festival** 8:00 pm Music Recital Hall Southern Oregon State College (503) 482-6101 Ashland
- 3 **Lecture: Looking Backward, Looking Forward: A National View of Chicano Art** by Dr. Shifra Goldman of Santa Ana College. 12:00 n Siskiyou Commons Art History Room Southern Oregon State College (503) 482-6331 Ashland
- 3 **4, 5 Southern Oregon Quilt Show** 10 am-6 pm Daily Umpqua Valley Art Center 1624 W. Harvard Blvd. (503) 672-2532 Roseburg
- 4 **Recital, Debbie Harris, Flute** 8:00 pm. Music Recital Hall Southern Oregon State College (503) 482-6101 Ashland
- 4 **Comedian Ray Hanna** 7:30 pm, Auditorium, Free Oregon Institute of Technology (503) 882-6321 Ext 431 Klamath Falls
- 4 **Concert: Taj Mahal** 8 pm Harbor Hall 210 West Second Street, Old Town (503) 347-9712 Bandon
- 4 **Spring Country Dance/Workshop: The Heather and the Rose** with music by Criona and friends. Irish dance workshop by OSFA Greenshow dancer Juan Dominguez, 1-4 pm. Dance at 7:30 pm, U. S. Hotel Ballroom. Info at: (503) 482-9858 Jacksonville



Taj Mahal

- 5 **Concert: Chamber Music Series**
Oregon String Quartet
8:00 pm, Music Recital Hall
Southern Oregon State College
(503) 482-6331 **Ashland**
- 6 **Jury Day.** Accepting fiber art work,
10 am-6 pm. The Websters
10 Guanajuato Way
(503) 482-9801 **Ashland**
- 6 **Umpqua Symphony Association
Annual Meeting,** 6:30 pm, Gallery
Umpqua Valley Arts Center
15624 West Harvard Blvd.
(503) 672-0494 **Roseburg**
- 6 **thru 31 Exhibit: Artists Guild
Festival Show (Azalea Festival)**
Paintings and Sculpture
Northcoast Professional Artists Guild
800 Chetco Avenue
Mon-Sat 10 am-5 pm
(503) 469-4413 **Brookings**
- 7 **thru 25 Exhibit: Lyle Matoush,**
prints; Frank Bedogne, ceramic
sculpture and wall pieces;
Bob Caples, acrylics

Grants Pass Museum of Art
Tues-Sat 12 noon to 4 pm
(503) 479-3290 **Grants Pass**

- 7 **thru Jun 1 Kim William Fink
Paintings and drawings**
Reception: Wed, May 8, 5-7 pm
On The Wall Gallery
Tues-Fri 10-5:30; Sat 10-4
217 East Main Street
(503) 773-1012 **Medford**
- 8 **thru 12 Play: *Gaslight***
Barnstormer's Theater
Wed-Sat 8 pm, Sun 2:30 pm
(503) 479-3557 **Grants Pass**
- 8 **thru Jun 5 Juried Annual Rental-
Sales Show-** Main Gallery, plus
**Ford Foundation Traveling Exhibit
of Bill Ravanesi photography**
Reception: Wed, May 8, 5-7 pm
Rogue Gallery, 40 S. Bartlett
(503) 772-8118 **Medford**
- 9 **Concert: Rogue Valley Symphony**
featuring Colin Carr, cello. Works by Max
Bruch, Haydn and Saint-Saens.
8 pm, First Baptist Church
(503) 482-6353 **Grants Pass**
- 9 **thru 11 Play: *The Dining Room***
8 pm. Dorothy Stolp Theatre
Southern Oregon State College
(503) 482-6348 **Ashland**
- 10 **thru Jun 2 Exhibit: Don Dolan,**
prints and paintings.
Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg**
- 10 **thru June 15 Exhibit: "The
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 Coos Art Museum, 235 Anderson
 Tues-Sun noon-4 pm
 (503) 267-3901 **Coos Bay**

- 10 thru 12, 17-19, 24-26 **Play: *Special Class*** 8:00 pm Fri-Sat; 2 pm Sun.

Presented by UACT
 Whipple Fine Arts Center
 Umpqua Community College
 (503) 440-4600 x691 **Roseburg**

- 10 thru 31 **Student Exhibit: "The Year of the Ocean,"** Mixed Media

Reception: May 10, 5-7 pm
 Coos Art Museum, 235 Anderson
 Tues-Sun, Noon-4 pm
 (503) 267-3901 **Coos Bay**

- 10 thru 31 **Exhibit: "Art About Agriculture"**

Whipple Fine Arts Center
 Umpqua Community College
 (503) 440-4600 x691 **Roseburg**



Concert by the Lake

- 11 **Concert by the Lake**

Coos Chamber Orchestra & guest artists
 8:00 pm, Empire Hall
 Southwestern Oregon Community College
 (503) 888-2525 **Coos Bay/North Bend**

- 11 **Concert: Rogue Valley Symphony**
 featuring Colin Carr, cello. Works by
 Max Bruch, Haydn, and Saint-Saens.
 8 pm, Music Recital Hall
 Southern Oregon State College
 (503) 482-6353 **Ashland**

- 11 **Melodrama: "Dastardly Deeds on the Delta Queen,"** & Gaslight Gacities
 Minshall Theatre
 (503) 535-5250 **Talent**

- 12 **Meeting: Watercolor Society**
 2 pm. Umpqua Valley Arts Center
 1624 W. Harvard Blvd.
 (503) 672-2532 **Roseburg**

- 12 **Concert: Siskiyou Chamber Singers** 3 pm. Yreka Community
 Theatre, 810 Oregon Street
 (916) 842-2355 **Yreka**

- 12 **Concert: Rogue Valley Symphony**
 featuring Colin Carr, cello. Works by
 Max Bruch, Haydn, and Saint-Saens.
 8 pm, Medford Senior High Concert Hall
 (503) 482-6353 **Medford**

- 12 thru Jun 14 **Exhibit: Judy Howard, watercolors & montages**
 Reception, Sun, May 12, 1-3 pm
 Hanson Howard Galleries
 505 Siskiyou Boulevard
 (503) 488-2562 **Ashland**

- 13 **Meet: Umpqua Valley Writer's Assn**
 2 pm. Umpqua Valley Arts Center
 1624 W. Harvard Blvd.
 (503) 672-2532 **Coos Bay**

- 13 thru 24 **Exhibit: Doug Skjonsby, Ceramics.** Central Hall Gallery
 Southern Oregon State College
 (503) 482-6386 **Ashland**

- 14 **Umpqua Valley Quilters Guild**
 10 am. Umpqua Valley Arts Center
 1624 Harvard Blvd.
 (503) 672-2532 **Roseburg**

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- 15 **Puppet Theatre: Tears of Joy**
7:30 pm. Yreka Community Theater
810 Oregon Street
(916) 842-2355 **Yreka**
- 15 **Books and Bagels**
12:15 pm in the Library
Umpqua Community College
(503) 440-4600 **Roseburg**
- 15 **thru 19 Play: Gaslight**
8 pm Wed-Sat; 2:30 pm, Sun
Barnstormer's Theatre
(503) 479-3557 **Grants Pass**
- 16 **Meeting: Umpqua Spinners Guild**
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg**
- 16 **thru Jun 4 Exhibit:**
Vicki Killion, Stained glass & painting. Wiseman Center Gallery
Rogue Community College
(503) 479-5441 **Grants Pass**
- 16 **thru 18 Play: The Dining Room**
8 pm. Dorothy Stolp Theatre
Southern Oregon State College
(503) 482-6348 **Ashland**
- 17 **Concert: Julie Kemp, harpist**
Sponsor: American Assn of University
Women 8 pm, Faith Lutheran Church
820 West Kenwood. Tickets:
(503) 672-0494 **Roseburg**
- 17 **Chamber Music Concert**
8 pm. Music Recital Hall, Free
Southern Oregon State College
(503) 482-6101 **Ashland**
- 18 **Siskiyou Chamber Singers**
8 pm. Music Recital Hall
Southern Oregon State College
(503) 482-2410 **Ashland**
- 18 **Concert: Larkin, New Age flutist**
8 pm. Harbor Hall
210 West Second Street, Old Town
(503) 347-9712 **Bandon**
- 18 **and 19 Workshop: Making Felt**
Fabric with Sari Fennel (featured in
Dec 1985 KSOR Guide). Sat 10-5; Sun
9-5. Covers felting methods, surface
embellishment with color and texture,
application of products, finishing
techniques. preregistration required.
The Websters, 10 Guanajuato Way
(503) 482-9801 **Ashland**
- 19 **Siskiyou Chamber Singers**
4 pm. Music Recital Hall
Southern Oregon State College
(503) 482-2410 **Ashland**
- 20 **Concert: Symphonic Band**
conducted by Max McKee.
8 pm. Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland**

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SOUTHERN OREGON STATE COLLEGE

- 21 Concert: Roseburg High Vocal**
8 pm, Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg**
- 22 Book and Breakfast 6:30 am**
Sponsor: Douglas County Library
Douglas County Justice Hall Cafeteria
(503) 440-4310 **Roseburg**
- 23 Concert: Brass Choir** conducted by
Dr. Marvin Belford.
8 p.m. Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland**
- 23 Umpqua Valley Weavers Guild.**
10 am, Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg**
- 23 thru Jul 5 Centennial Exhibit**
Rogue Gallery, 8th and Bartlett
(503) 772-8118 **Medford**
- 28 thru Jun 14 Photo Exhibit:**
Natalie Gieger. Central Hall Gallery
Southern Oregon State College
(503) 482-6386 **Ashland**
- 28 thru Jun 15 Exhibit: "Art in
Agriculture."** Arranged by OSU
Grants Pass Museum of Art
Riverside Park Tues-Sat 12-4 pm
(503) 479-3290 **Grants Pass**
- 30 Jazz Concert** conducted by Stu
Turner. 8 pm, Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland**
- 30 thru Jun 1 Play: Montage**
8 pm. Dorothy Stolp Theatre
Southern Oregon State College
(503) 482-6348 **Ashland**
- 31 Recital: D'Ann Hamilton, piano**
8 pm, Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland**

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Guide Arts Events Deadlines

June Issue: April 29

July Issue: May 29

August Issue: June 27

Mail To: Arts Events, KSOR Guide
1250 Siskiyou Blvd, Ashland, OR 97520

Calendar of the Arts Broadcast

Items should be mailed well in
advance to permit several days of
announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou Blvd, Ashland, OR 97520



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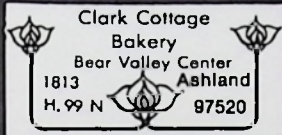
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Rogue Valley Symphony



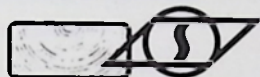
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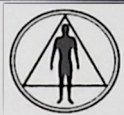
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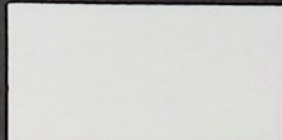
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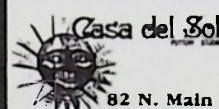


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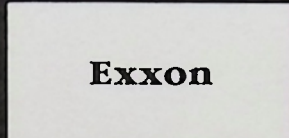


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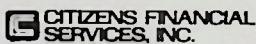


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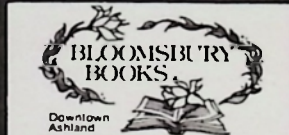


Carnegie Hall

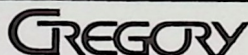


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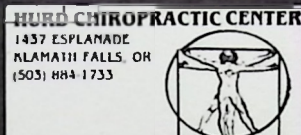


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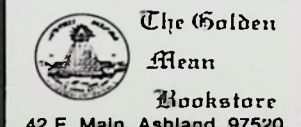
Music from Europe



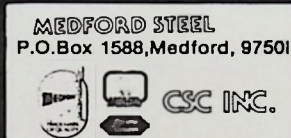
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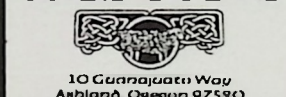


Northwest Week



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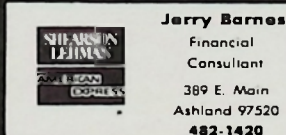
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